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Rumanian Folk Music

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RUMANIAN FOLK MUSIC

by BÉLA BARTÓK

Volume Five

Maramureș County

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Foreword

The wealth and variety of artistic creations evolved by the Rumanian people in the course of the centuries have long alerted the interest of foreign scholars whom circumstances brought to the lands of the Rumanians. The Polish chronicler Matthew Stryjcovski (16th century), the Genovese Franco Sivori, secretary of the 16th century reigning prince Petru Cercel, the Magyar poet Balassius (Balassa Bálint 16th century), Paul Strassburg, the envoy of Sweden's 17th century King Gustav Adolph, the Silesian poet Martin Opitz (17th century), the German Johannes Troester (17th century), and many others have left us many accounts, often praises, all precious testimonials providing a better knowledge of past times.

The first notations of Rumanian popular melodies known to us likewise go back to the 16th and 17th centuries. The tablatures for organ left by the musician Jan of Lublin, by the Franciscan monk John Caioni, who was of Rumanian origin himself, and by Daniel Speer, and, indeed, those recorded in the manuscript known to musicologists as the *Codex Vietoris*, are not, however, to be considered as true collections of folklore. Nor do the ten "Walachische Tänze und Lieder" collected and published in Western notation by the Austrian Franz Joseph Sulzer, in the second volume of his *Geschichte des Transalpinischen Daciens, das ist: der Walachei, Moldau, und Bassarabiens*, printed in Vienna in 1781, come under the heading of a folklore collection as we understand the term today. And the same may be said of the wealth of informative material concerning the artistic creations of the Rumanians put together by the erudite Prince Dimitrie Cantemir in his works, notably in his *Descriptio Moldaviae* which was written around 1716.

The first Rumanian to publish popular songs in Occidental notation

was Eftimie Murgu, the noted scholar from Banat, who published a group of five popular melodies in 1830. His purpose in so doing was to provide support for his efforts to prove "that the Rumanians are the true descendants of the Romans." Four years later, there appeared in Iaşi (Moldavia) the first more comprehensive collection: *Musique Orientale, 42 Chansons et Dances Moldaves, Valaques et Turcs,* published by Fr. Rouschitzski. Then, between the years 1830 and 1854 Anton Pann published his valuable contributions to folklore, which in addition to proverbs, tales, and other popular creations, include more than two hundred popular songs of rural and urban provenance, written in the psalterial notation of the Eastern Church.

A decisive impulse to the collecting and publishing of popular artistic creations was given by Vasile Alecsandri, whose own famous publications drew attention to the new spiritual values of the Rumanian people. Like his friend and fellow-collector Alecu Russo, Alecsandri considered folklore to be an artistic embodiment of social and moral realities. "Customs, tales, music, and poetry are the archives of peoples," wrote Alecu Russo, following the example of Johann Gottfried Herder; while Vasile Alecsandri, speaking of the originators of popular creations, who "pour out the secrets of their soul into harmonious melodies and into improvised poems," states the following: "If longing moves him, if he is seized with joy, if he marvels at some great deed, he (i.e., the creator of folklore) sings his pain and his pleasure; he sings his heroes and sings history, and thus his soul is an unquenched source of poetry. There can be nothing more interesting then the study of this people's character in the contents of its songs, for they contain all the impulses of the heart and all the lights of its genius."

After 1850 an increasing number of collections of popular songs came to be printed, most of them registered from urban musicians. Of these collections the most notable are the notebooks of "Rumanian national arias" by Carol Miculi, by Johann Andreas Wachman, and by Al. Berdescu, and the almost two thousand tunes published by D. Vulpian. But, whatever assurances there may be that these "Rumanian melodies" are set down "in all their originality and national character," they are without exception more or less successful arrangements, most often for the piano, in which the popular *melos* is corseted in the garb of modern measure and of Occidental functional harmony, which are all toorarely suited to its specific characteristics. At the same time, all sorts of "arrangements" of popular songs make their appearance—fantasies, over-

tures, potpourris, "national quadrilles" and the like. The "arrangers," "harmonisers," even the "composers" of popular music of that century, however, were not guided in their activities by the criteria of a scientific discipline—unknown at that time—but by a taste that was often dubious. Nor were they particularly strong in musical technique. Hence, with all too few exceptions, the works they have left behind have but a limited, documentary value.

Preceded by the revolutionary enthusiasm of the generation of 1848, and by a few collections made toward the end of the last century, compiled with a greater concern for authenticity, by Gavril Musicescu and Iacob Mureşianu, the systematic research of Rumanian folklore may be said to begin at the same time as the twentieth century. Gheorghe Alexici had attempted to make phonographically registered collections as early as 1899. The German philologist Gustav Weigand made phonograph registrations of Rumanian popular music beginning about the turn of the century. In 1908 Pompiliu Pârvescu published in the first volume of the collection titled "*Din viaţa poporului român*" (From the life of the Rumanian people), issued by the Rumanian Academy, under the heading *Hora din Cartal*, sixty-three dances from Dobrudja, transcribed from phonograph cylinders by C. M. Cordoneanu.

About this time, Ion Vidu, P. Ciorogariu, Al. Voevidca, D. G. Kiriac, Tiberiu Brediceanu, and others began their collections. Incidentally, a part of Brediceanu's collection, 170 Rumanian folk melodies from Maramureş, came out in print only in 1957. Similarly, part of the material gathered by Kiriac, of whom it may be said that he set the foundations of systematic research in the field of musical folklore in Rumania, was printed as late as 1960.

Such was the situation in regard to the collecting of Rumania's folk music at the time of Béla Bartók's arrival on the scene. Bartók's activity gave a notable impulse to the gathering and study of musical folklore in Rumania. Research in this field, carried out on rigorously scientific bases, was begun in 1928 when two archives were set up—one the Arhiva Fonogramică, under the auspices of the former Ministry of Cults and Arts, headed by G. Breazul, and the other, the Arhiva de Folklore a Societăţii Compozitorilor Români, connected with the former Society of Rumanian Composers, headed by Constantin Brăiloiu.

In 1949 the Institute of Folklore of Bucharest was inaugurated, with a section in Cluj, inheriting the entirety of the two foregoing archives. And

in 1963, the Institute became part of the system of institutes of the Academy, augmented with an ethnographical section in 1964. At this time, the collections of the Academy's Institute of Ethnography and Folklore include more than 76,000 recordings, together with the entire auxiliary documentation: poetic texts, card indexes of informants, recordings, direct observations and other data, photographs, films, and so forth.

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Turning now to the present publication, more recent folklore research in Rumania has considerably broadened the perspectives opened by Bartók in his pioneering work. A number of lacunae have been filled in, and new facts have been discovered, in whose light certain gaps may be bridged, some formerly controversial positions may be clarified, and certain fresh hypotheses may be raised, to be verified by later research.

The hora lungă.—We owe to Bartók the first description of the *hora lungă* of Maramureş. Assuredly very ancient, the *hora lungă* is an endless series of variations, of uncertain form and richly ornamented, of a single unmodulated melody of a manifestly instrumental character. It is freely improvised, somewhat in the manner of Eastern musical practice, particularly that of the Arabs, on the principle of the "maqam," according to which each singer may, within certain limits, vary the given theme as he wishes. Bartók establishes that the Maramureş *hora lungă*, collected by him in the spring of 1913, corresponds to the epic melodies (*dumy*) of the Ukrainians, and he opined that the Rumanians of Maramureş had taken it from them. That same year, however, Bartók met a similar melodic style among the Arabs of central Algeria. Though the resemblance struck him instantly, he did not venture to consider this as more than a fortuitous coincidence. "Who could have imagined," he wrote, "that at a distance of more than two thousand kilometers there could be a bridge of interdependent causality?" Later, after visiting the Folklore Archives of the Society of Rumanian Composers in February 1934, he discovered that a certain melodic form is found throughout the length and breadth of Rumania, assuredly very ancient and everywhere the same, the so-called *cântec lung*, and he learned that melodies of that same type are well known in Iraq, in Persia, and in Turkey. Thereupon he believed it possible to assert that: (1) this *cântec lung* was the oldest melodic style of Oltenia, Wallachia, Moldavia, and the Dobrudja, on the one

hand, and of Maramureş and Ugoesa on the other; (2) this style has no relation to the pentatonic style of the Hungarians; (3) it is doubtless of Oriental origin.

The hypothesis of an Arab-Persian origin persists also in Bartók's Preface to Vol. II of *Rumanian Folk Music,* the author stressing that, aside from Maramureş and northwestern Sătmar (region of Oaş), he found no trace of this melody in the other regions he visited and investigated. The only exceptions were provided by certain variants belonging to the tale of the "Shepherd who lost his sheep," and by a melody of the same kind, collected by C. Brăiloiu in Făgăraş (southern Transylvania). The author had no knowledge of melodies of the *hora lungă* type in the Bulgarian and the Serbo-Croatian folklore, which apparently had never known this type at all. These absences, says Bartók, are unexplainable and somehow hamper the hypothesis of an Arab-Persian origin of the *cântec lung.*

Our investigations show that the *cântec lung* exists in Bucovina, in Năsăud, along the Someş, Mureş, and Târnava rivers, in Ţara Bârsei, and around Sibiu. Traces have also been discovered in the Banat and in the neighboring Transylvanian lands, particularly in the instrumental form. These discoveries would seem to indicate that in earlier times this melodic style was known to all Rumanians.

At the same time the existence of similar song forms has been ascertained among Macedo-Rumanians, in Yugoslav Macedonia, among the Albanians, the Greeks, and the Bulgarians. Thus the lacunae to which Bartók called attention have been filled in. However the problem of the origin of the *cântec lung* is still far from being solved. It remains yet to be ascertained what the real parentage of this melodic style is, since more recent investigations have discovered melodies akin to it among the Jews of Galicia, throughout the entire Turco-Perso-Arab domain, in India, Indochina, Indonesia, Tibet, and in certain regions of northern China, as well as in Mongolia. It remains for future researches to clarify for us whether it might be a question of a gigantic dissemination of a certain type of song or whether similar melodies may have been created concomitantly by different peoples at a similar stage of development.

"Dotted" rhythm.—Collections made in Maramureş and in other parts of northern Transylvania (Cluj, Năsăud, and Mureş) prove a great frequency of songs in which the "dotted" rhythm is replaced with what Bartók called a "soft" one, based upon all the combinations of the iamb and the trochee. In addition, as Bartók himself has shown, an analysis of

these melodies proves them to be "obviously independent Rumanian creations" (Vol. II, p. 24). We would add that melodies based upon the iamb-trochee interplay are also to be found in the provinces to the south of the Carpathian Mountains, as well as in many *colinde*. In the light of these findings it would seem that the dotted rhythm sometimes displayed by these melodies, particularly in the northern parts of Transylvania, may be an influence of Hungarian or Slovak songs of similar rhythm, that may have penetrated into Maramureş either through the Ruthenians, as Bartók suspects, or by some other as yet unknown means. In this manner, the songs based on the iamb-trochee interplay have been enriched with dotted rhythm as a new element of expression, and the Rumanian patrimony of songs has concomitantly been increased by the loan of some Hungarian or Slovene melodies of this sort.

Instrumental music.—Occasions where the dance takes place to the sound of the pipe or of the bagpipe are increasingly rare. The place of the genuinely popular instruments has almost everywhere been taken by the instruments of professional musicians: in the first place the violin, then the 'cello, the double bass, and various wind instruments. At the same time, in the Transylvanian villages the tendency is increasingly evident in the direction of organizing even larger and more elaborate bands.

"Dance"-words.—The *descântece* of Bihor, which are dance calls sung on a simplified form of the instrumental dance tune and braided into the latter in heterophonic fancifulness (in some cases a veritable counterpoint), are also known in Ţara Oaşului, where they are referred to as *ţîpurituri*.

Part singing.—The part song Bartók discovered only in his own native village, Sînnicolaul Mare and, sporadically, in Foeni, has a much wider dissemination in the villages of the southern and south-western parts of the Banat. The origin of this sort of song, as Bartók emphasizes, cannot fail to be connected with the part singing of Serbian popular music, which is particularly prized by the people of the Banat. However, one may not likewise discount the influences exercised by the choral activity of amateur music lovers, an ancient tradition in Banat villages; nor may one bypass the heritage of ancient forms of primitive vocal polyphony, based on the *ison*—a kind of droning monotone accompaniment—preserved in certain ceremonial funeral chants (in the song *de petrecut*: "for attending") and in the local church music.

Ballad texts.—The relative wealth of ballad texts of the Banat cannot be explained by a Yugoslav influence. This genre is likewise plentifully

found and still viable in Oltenia, Wallachia, Dobrudja, and southern Moldavia. The musical aspect of the "epic recitative" in which ballad texts are sung differs both from the Serbian and from the Bulgarian ballads. Its manifestly Oriental character raises the question whether perhaps its crystallization in the forms now familiar to us was achieved following the assimilation of certain influences come in by way of Constantinople. We think it would have been better if the Banat ballads, whose musical structure resembles the epic recitative, had been classed in a separate category, not among the songs.

Missing genres.—Investigations undertaken in the regions where Bartók collected have established the existence of children's songs and games (counting songs, magic formulas, and so forth).

It appears that he missed some other minor and less important genres, such as ceremonial songs for a *clacă* (the Rumanian equivalent of the American "bee"), the songs for the feast of St. Theodore for the growing of hair, and so forth.

Bartók discovered but one lullaby, although the regions he travelled have them (the texts being sung on melodies of their own, of *doine*, of songs, or even of dirges).

Urban influence.—The effect of the school and of choirs upon style of execution has not been quite so "destructive" as Bartók feared. Indeed, he himself recorded that he had encountered informants who, although they had passed through schools, had not been affected by any deleterious urban influence. It is true, however, that certain genres and styles disappear, while others are transformed, in line with the evolution of people's mentality and artistic taste. Bartók's collection has the great merit of placing on record a large number of folk and popular artistic creations in existence half a century ago. Recent research has led to particularly interesting conclusions regarding the manner in which popular creation has evolved since then.[1]

The preservation over a long period of time of unitary styles of music is due to certain socio-economic conditions that likewise have been kept unchanged. Yet, within the range of styles, new melodies are constantly being created. These, being made up in accordance with certain traditional patterns, resemble themselves considerably, so that some-

[1] Emilia Comişel and Mariana Rodan-Kahane, "Pe urmele lui Béla Bartók în Hunedoara" (In the footsteps of Béla Bartók in Hunedoara), *Muzica* (Bucharest), Vol. V, No. 9 (1955), pp. 9–23; and Sabin Drăgoi, "Musical Folklore Research in Rumania and Béla Bartók's Contribution to it," *Studia Memoriae Belae Bartók Sacra*, Budapest, 1956, pp. 9–25.

times they appear to be variants of a single prototype. It is possible for some styles to persist for centuries, but a long-continued existence without any change is inconceivable for popular creation. An expression of life, folklore is in ceaseless transformation. It evolves as does the mentality of the people whose thoughts and feelings it interprets.

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The multilateral activity of Bartók had a particular significance for the knowledge of Rumanian folklore. We consider that Bartók must be given a place of honor among the first explorers in the field of scientific research regarding the musical creations of the Rumanian people. We consider he should rightly be reckoned among the founders of modern musical folklore studies.

We are indebted to him for the thousands of Rumanian folk melodies which he lovingly collected, meticulously transcribed with endless care, and studied with boundless assiduity, as well as for the fact that, through his scientific publications and his inspired compositions, he made known and appreciated throughout the entire world the Rumanian people's artistic creation. His researches and his studies opened up interesting perspectives for Rumanian folklore studies, and his teachings have borne fruit and have been carried forward by Rumanian folklorists.

In a letter dated September 14, 1914, a few months after the outbreak of the first world war, Bartók wrote to Ion Bianu: "... whatever may happen, I shall not betray the labor I have begun; I consider it an aim of my life to continue and finish the study of the Rumanian people's music, at least in Transylvania."

Here it is, now, before us. And the immense labor Bartók devoted to it leaves us deeply impressed.

Bucharest

SABIN V. DRĂGOI
TIBERIU ALEXANDRU

Editor's Preface

The publication of this revised edition of Béla Bartók's *Volksmusik der Rumänen von Maramureş*[1] brings to a close the unique, remarkable series of Rumanian musical folklore studies commenced by him in 1908.[2] Unlike the preceding four volumes, this one is all-inclusive: vocal melodies, including *colinde* (carols, Christmas songs), instrumental melodies, and poetic texts.

Retrospectively, it seems quite likely that Bartók's original intention was to treat his Rumanian material in the form of monographs on specific counties. The first of these was, of course, his Bihor County publication (*Arii din Bihor*[3]) which was completed in May, 1912.[4] That same year, apparently, Bartók was ordering "the material of the Torontal volume."[5] This task, involving 229 vocal and 156 instrumental melodies, was completed prior to Bartók's Maramureş trip (March 15–27, 1913). The Torontal volume, however, was "put aside for the time being . . . I will arrange first the Maramureş material."[6] The latter work was completed in November, 1913,[7] and it was followed by an essay on the folk music dialect of the Rumanians in Hunedoara County.[8] It seems reason-

[1] Published in 1923 by Drei Masken Verlag, Munich.

[2] For a description of these studies and the events leading to their publication, see Victor Bator's Foreword to Vol. I of *Rumanian Folk Music*.

[3] That is, *Chansons populaires roumaines du département Bihar* (*Hongrie*), Bucharest, Socec & Co., 1913.

[4] V. Bator, *op. cit.*, p. viii.

[5] Letter to Ion Buşiţia, published in facsimile (No. 2) in *Bartók Béla kezeirása* [The Handwriting of Béla Bartók] (ed. Bence Szabolcsi and Benjamin Rajeczky), Budapest, Editio Musica, 1961. Although this letter is undated, its contents and the fact of Bartók's Torontal County material collected in November and December of 1912 lead us to conclude that it was written in late December, 1912.

[6] Letter to D. G. Kiriac, March 31, 1913.

[7] V. Bator, *op. cit.*, p. ix.

[8] "A hunyadi román nép zenedialektusa." *Ethnographia* (Budapest), 1914.

able to speculate further that Bartók's discovery that Rumanian folk music dialect,[9] first propounded in his Bihor study,[10] transcends county lines in certain Transylvanian areas,[11] ended his plan to publish his collections in accordance with delimited geographical areas.

Turning now to editorial treatment of the present volume, the decisions to follow the format of Bartók's Yugoslav book[12] and to incorporate certain improvements he made in the preceding volumes of *Rumanian Folk Music* voided the possibility of a facsimile reproduction of the music examples and Rumanian poetic texts.[13] Bartók's personal, corrected and annotated published copy of *Volksmusik der Rumänen von Maramureş* clearly indicates that he was in the main satisfied with the caliber of his music notations. Certain aspects of them, however, relate identically with the melodies of *Arii din Bihor*,[14] a work which Bartók "revised thoroughly on the basis of the phonograph records" beginning in 1932.[15] What follows below, then, is a fairly comprehensive description and tabulation of the editorial procedures followed in preparing this book, the fifth volume of *Rumanian Folk Music*, for publication.

THE SOURCE MATERIALS

At the present time, the location of the final copy of Bartók's Maramureş MS. is unknown to us; it may be lost. In April, 1913, Bartók had already transcribed the Maramureş melodies collected the month before, and had sent the transcriptions to Röder, an engraving firm in Leipzig, to prepare a cost estimate and a sample printing of two pages.[16] In

[9] That is, the musical characteristics of a certain area.

[10] *Arii din Bihor, op. cit.*, pp. III (in Rumanian), XI (in French).

[11] For example, Banat, Câmpie, and Hunedoara-Alba. (See the author's Preface to Vol. II of *Rumanian Folk Music*, pp. 12–20, 37).

[12] B. Bartók and A. B. Lord, *Serbo-Croatian Folk Songs*. New York: Columbia University Press, 1951. See the editor's Preface to Vol. I of *Rumanian Folk Music*, p. xliii, for a discussion of this aspect of the editorial process.

[13] This type of publication, edited by D. Dille, was published in 1966 by Editio Musica, Budapest, under the title *Béla Bartók Ethnomusikologische Schriften Faksimile-Nachdrucke. II: Volksmusik der Rumänen von Maramureş*. The title, however, does not indicate that the publication also contains Dr. Dille's remarks and lists of melodic and textual divergencies, obtained from his comparative study of the preliminary (autograph) drafts of the Maramureş MS.

[14] For instance, the absence of semivowel-designating diacritical marks and degree-designating caesura symbols.

[15] B. Bartók, Preface to Vol. I, *Rumanian Folk Music*, p. 1.

[16] Letter from Bartók to Ion Buşiţia, April 24, 1913. It may be these pages, corrected by Bartók, which appear in facsimile (plate facing p. 192) in Julia Szegő's book *Bartók Béla a népdalkutató* (Bucharest, 1956), and which are kept in the Cluj branch of the Institutul de Folclor.

December Bartók mailed to the Academia Română (Bucharest) a package containing an explanation of signs, 326 pages of music notations, notes, names of villages and performers, and a map. The preface was still in Brussels, awaiting completion of its translation into French.[17] Because the Rumanian Academy did not have the necessary facilities to have the music engraved, that part of the MS. was returned to Bartók probably in July, 1914.[18] Bartók then sent it to Röder for engraving.[19] Following the Academy's decision not to publish the Maramureş book during the war years, and after he had had the plates engraved at his own expense,[20] Bartók sought the help of Egon Wellesz for the possibility of publication of the Maramureş book in Vienna.[21] Successful at last, in January, 1918 he mailed the preface to Wellesz for correction and preparation of typescript copy.[22] The publication, as it has been mentioned above, took place six years later: the aforementioned author's personal copy, in which the bulk of Bartók's holographic marginalia represent Zoltán Kodály's commentaries,[23] constitutes the foundational material out of which this revised version has been built. One other published source has been taken into consideration, Bartók's essay *Népzenénk és a szomszéd népek népzenéje* (Our [Hungarian] folk music and the folk music of the neighboring peoples).[24] In this work, published more than a decade after the Maramureş book made its appearance, are to be found three of the latter's melodies in which the underlying text contains breve accents to indicate semivowels.[25] Compare the original and revised

[17] Letter from Bartók to Ion Bianu, December 18, 1913.

[18] Letter from Bianu to Ion Bîrlea, July 12/25, 1914.

[19] Letter from Bartók to Bianu, September 27, 1914.

[20] See V. Bator, *op. cit.*, pp. ix, xi, for further details.

[21] Letter from Bartók to Wellesz, Nov. 3, 1917. Bartók mentions that the plates "are presently in my possession."

[22] Letter from Bartók to Wellesz, January 4, 1918. Here the various correspondences concerning the Maramureş MS. end. Inquiries made in Bucharest, Budapest, and Vienna for further information about the work proved fruitless. The recent (December, 1967) acquisition of the Maramureş facsimile-reprint publication (see fn. 13, above) by the New York Bartók Archive made it possible to include additional emendations which, because the present volume was in press at the time, are described in Appendix II (pp. 268–269, below).

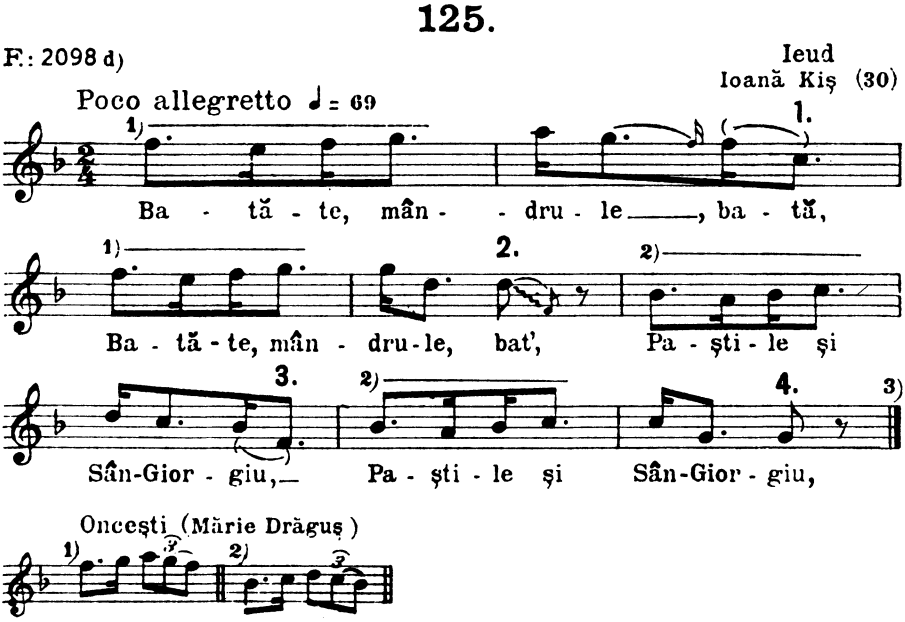
[23] Acknowledgement is made here of my indebtedness to Professor Kodály who, during his stay at Dartmouth College (Hanover, New Hampshire) in July, 1965, and at the time of his visit the next month to the New York Bartók Archive, carefully reviewed and further elaborated on Bartók's pencilled entries for the purposes of the present publication.

[24] Published in Budapest (Ed. Somló) in 1934. The English version of this work appears in *Béla Bartók Essays* (compiled and edited by Benjamin Suchoff). London: Faber & Faber, 1975.

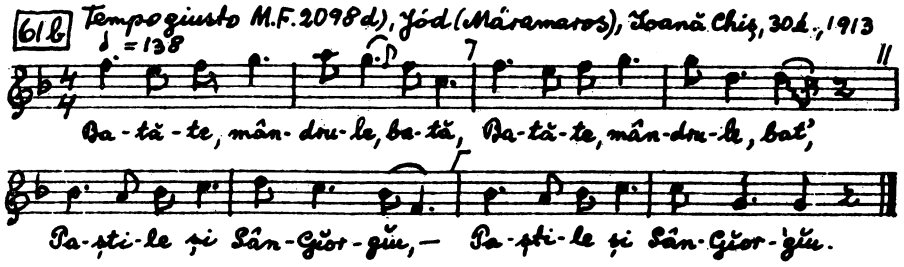
[25] It should be noted that Bartók later inverted the breve and placed it under the vowel (*ĭ* = *i̯*) in Vols. I–IV of *Rumanian Folk Music.*

forms of *Maramureş* 125 (Ex. 1),[26] 107 (Ex. 2),[27] and 53c. (Ex. 3):[28]

Ex. 1



3) La fonograf cântă încontiniu numai partea 1-e a melodiei.
In den Phonographen wurde irrtümlich immer nur die erste Melodiehälfte gesungen.



[26] *Népzenénk* 61b. appears in doubled time values (4/4 instead of 2/4) for comparative purposes only; the other member of this variant group (61a.) is in 4/4 meter also. The revision is in Bartók's holograph.

[27] *Népzenénk* 60b. also shows use of the semivowel *ĕ* (later: *ę*). Bartók later dropped use of the ligature with semivowels (*ňeam*). The reader should note that the revised melody is based on the variants appearing in small notation below the original form.

[28] *Népzenénk* 54 contains a considerable number of changes: key and meter signatures; elimination of the *glissando* in the second, fourth, and eighth measures; deletion of the eighth rest (above the bar line] between the sixth and seventh measures; and so forth.

Ex. 2

107.

F.: 2114 d)

Vișăul-de-jos
Vârvară Braicu (19)

Allegretto ♩.= 80

1.

Nu-i bai, nu, mân-druț, nu-i bai, — Știu că nu ne-am

2. 1) — 3. 2) —

i-bdit-ai. — Ne-am i-bdit v'o do-ue luni, —

3) 4.

Ne-am i-bdit, c'am fo' ne-buni, Ne-am i-bdit, c'am fo' ne-bunĭ.

3) La fonograf în loc de cele patru tacturi din urma:
Im Phonogramm statt der vier letzten Takte:

Var.: 1) 2)

Ne-am i-bdit, c'am fo' ne-buni.

60b Tempo giusto M.F. 2114 d), Alsóvisó (Máramaros), Vârvară Braicu, 19é. 1913.

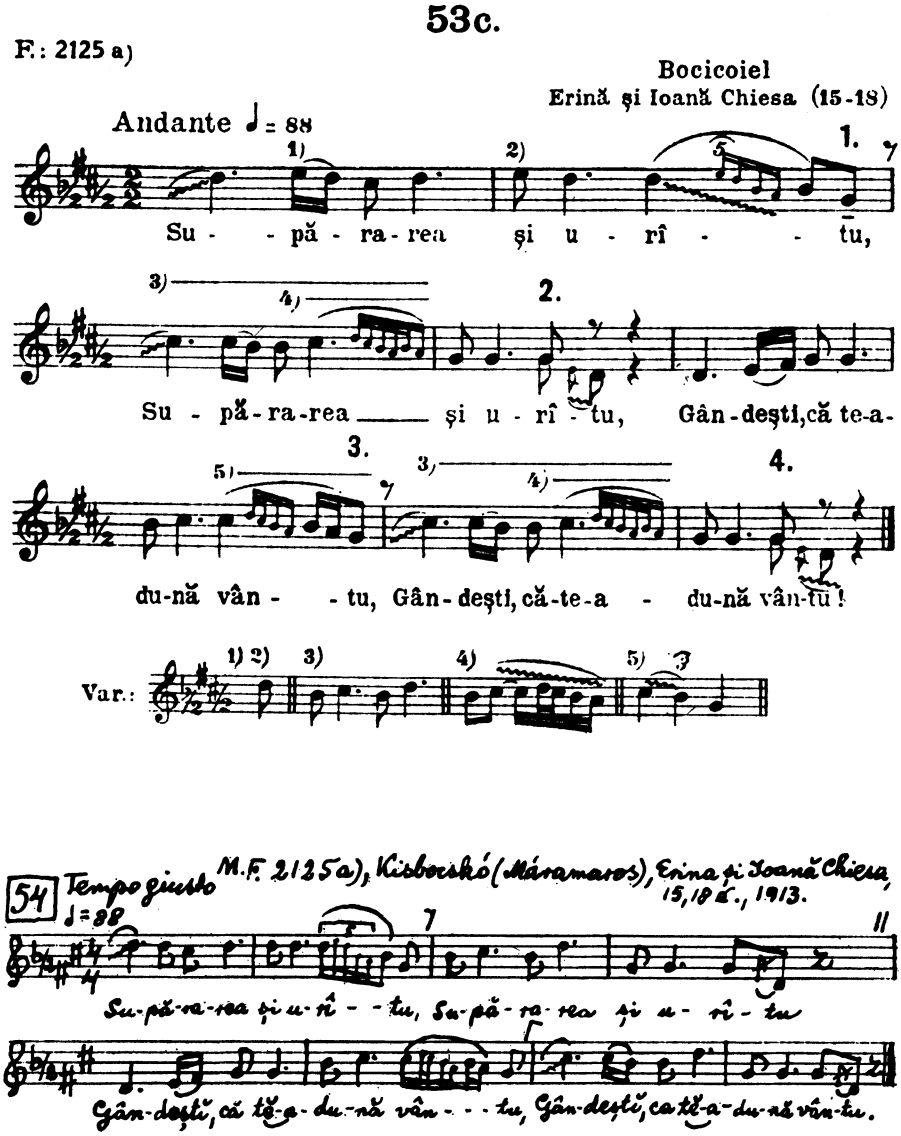
♩= 240

7

Nu-ĭ baĭ, nu, mân-druț, nu-ĭ baĭ, Știŭ că nu nĕ-am i-bdit-aĭ.

Nĕ-am i-bdit v'o do-ŭe lunĭ, Nĕ-am i-bdit, c'am fo' ne-bunĭ.

Ex. 3


53c.
F.: 2125 a)
Bocicoiel
Erină şi Ioană Chiesa (15-18)
Andante ♩= 88
Su - - pă - ra - rea şi u - rî - - tu,
Su - pă - ra - rea şi u - rî - tu, Gân - deşti, că te - a -
du - nă vân - - tu, Gân - deşti, că - te - a - du - nă vân - tu!
Var.:
54 Tempo giusto M.F. 2125 a), Kisbocskó (Máramaros), Erina şi Ioană Chiesa, 15, 18 a., 1913.
♩= 88
Su - pă - ra - rea şi u - rî - - tu, Su - pă - ra - rea şi u - rî - tu
Gân - deşti, că tĕ - a - du - nă vân - - - tu, Gân - deşti, ca tĕ - a - du - nă vân - tu.

PART ONE REVISIONS

The following tabulation shows both textual and notational emendations of the music examples. Melody numbers marked with † represent authorial corrections; the other entries result from the (editorial) revisory process which is described further below.

TABLE I

CORRECTIONS OF THE MUSICAL PART

Melody No.	Staff	Measure	Description
5	1	2	r. *to read* 1. r.
	2	1	r. *to read* 2. r.
6b.†	2	1	Floril'e zdalbe *to read* Floril'e-s dalbe
6c.	1	2	la' nceput *to read* la 'nceput
	2	3	
8†	Var.	1	*All note values doubled*
9a.†	1	4	*Same remark as to No. 6b.*
10a.	2	2–3	2)— *replaced by* *
13a.	2	1	Doamne *to read* Doamňe
13b.	1	1	a) *deleted*
	3	1	b) *deleted*
14	5	8	4/4 *added*
15	1	4	2/4 *added*
	1	4	*Same remark as to No. 13a.*
	2		
16	1	3	*Same remark as to No. 13a.*; Refr. *to read* 1.r.
	2	2	Refr. *to read* 2.r.
17†	1	3	Cu-o *to read* Ca o
	2		
	2	4	*Downward stem added to first note*
	3	1	2.3. *added*
21a.	3	3	negrit *to read* ňegrit
21c.	1	1	mine *to read* miňe
	2		
21d.	4	1	mult *to read* Mult
	4	4	, *to read* !
21e.	2	3	zina *to read* zină
21f.	2	1, 3	hănit *to read* hăňit
21g.	1	2, 4	Zua *to read* Zâua
23a.	2	1	! *added*
23b.	3	2	hai *to read* hâi
	5	1	strain *to read* străin
	6	3	mai *to read* măi
23d.	3	1	mai *to read* măi
	8	1	clâpoțile *to read* clopoți,

(*continued*)

Melody No.	Staff	Measure	Measure
28b.	1	1, 3	Deaş *to read* De-aş
34b.	1	3	ca *to read* că
36	Data		Cf. *R.F.M.* Vol. II, No. 397 *added*
45a.	2	1	Ş'apoi *to read* Şi-apoi
48	1	4	ne *to read* ňe
	2	1, 3	zi *to read* dzi
49	3	1	si *to read* Şi
50	2	4	dorutule *to read* doruţule
52	3	1	⌣ r. *added*
66	3	3	frunza *to read* frunză
86	3	1	Refr. *to read* 1.r.
	4	3	Refr. *to read* 2.r.
87b.	2	3	⌣ r. *added*
88a.	Data		Marie *to read* Mărie
89	2	3	⌣ r. *added*
99	3	1	*Slur enclosed in parenthesis*
102b.†	1	2	*Slur added*
104	1	4	, *to read* ?
107	2	3	două *to read* doţe
108	Data		Doica *to read* Doică
109	1, 2	2	! *added*
110b.†	2	3	mândra *to read* mândră
117	4	1, 2	*Slurs added*
119a.	Data		Mariă *to read* Mărie
124	3	1	*Same remark as to No. 110b.*
126b.	4	4	mândrul'ică *to read* mândrul'ică
129†	Data		Ion *to read* Ioan
133†	1, 2	1	nustie *to read* nuştie
146b.†	3	4	d^2 *added as last note*
159b.†	8	1	Var. *added*
160b.†	1	3	Natural sign *added*
163b.	1	6	! *added*
163c.	1	1	streňi *to read* streiňi
164a.	2	3	Nuvoi *to read* Nu v'oi
165†	3	3	*Slash added to hook of small-head note*
173a.†	Data		bătran *to read* bătrân
180a.†	Data		bătrăn *to read* bătrân
184b.	Designation		Invârtita *to read* Învârtita
186	Designation		Joc *to read* Jocul

The first edition of melody No. 5 shows three caesura indications: measures 2, 3, and 5. Bartók's red-crayon marking, however, shifts the main caesura to the last eighth note of the melody. In view of his failure to give further instructions, other than an indication that this melody is a variant of No. 21, no editorial changes have been made.[29]

The revisory process enabled the editor to reverse the order of melody Nos. 11 and 12 (12 = 11, and vice versa) in accordance with Bartók's note to the respective melodies in the first edition. The same procedure was followed, for the same reason, with regard to melody Nos. 166 and 167 (167 = 166, and vice versa).

Triplet brackets were added to melody Nos. 23b.c.d.g., 25, 34b., 43, 45b., 51, 59, 61, 63, 95, 143, 154c., 161a., 182a., 189, and 199.

Braces to enclose lines of loose syllables were added to melody Nos. 28a., 39, 43, 51, 53a., 56, 63, 70b., 72b., 87a., 88a., 110a.b., and 127a.

Data concerning performers were added to melody Nos. 28a., 31a.b., 36, 37, 41, 53d., 84, 90, 93, 96a., 100, 103b.c., 105, 106, 119a., 125, 132, 134a.b., 174d., 177a., 178d., and 183.

A very considerable number of emendations resulted from the change in format, far too many to tabulate here according to specific melodies affected. The following general descriptions, however, seem advisable:

1. Italicized capital letters, Roman and Arabic numerals replace descriptive designations of the various classes, subclasses, and groups. These symbols appear also at the upper right hand corner of each page of music examples.
2. Instead of punctulated Arabic numerals, caesura symbols are used at the end of melody sections and at the upper right hand corner of each page of music examples.
3. Asterisks are added to those melodies for which an authorial remark is to be found in the Notes to the Melodies.[30]
4. Parentheses formerly enclosing pseudo-upbeat notes have been deleted.
5. The small-size *fermata* now appears in the form of an inverted breve accent.
6. Punctulated Arabic numerals indicate specific text stanzas.
7. Semivowels are marked by the inverted breve accent which has been editorially added *passim*. Extension syllables are marked by the straight underline which also represents an editorial addition.
8. Pseudo-upbeat syllables and supernumerary additional syllables, formerly in italics, are set in Roman type and with a wavy underline.
9. Here and there extensors have been added to the underlying text to indicate melismata.

[29] Bartók struck out his pencilled *8, 10!* marginal note. Comparison of No. 5 with No. 21k. reveals a marked similarity between the two melodies; indeed, the former might well be an incomplete form of the latter.

[30] Marginal notes formerly appearing below a melody have been transferred to the Notes to the Melodies.

10. Data sections (record number, village, performer) have been moved from above the melodies to their present position.

11. To avoid confusion or possible misinterpretation, the signs î and sf (which had indicated introductory and closing bars, respectively, in dance melodies with motif structure)[31] are replaced by α and ω.

Other editorial revisions of the music examples are listed below:

No. 20c.: This two-section melody originally contained no caesura numerals. The symbol [♭3] now appears in the third measure.

No. 20g.: The melody number was omitted from the author's statistical data concerning villages and performers. It will be noted that the variant group is now divided into eight separate music examples.[32]

No. 31: The a. and b. variants appear as separate melodies.

No. 36: Its note, containing a reference to a Rumanian variant from the county of Arad, has been transferred (from the Notes to the Melodies) to Table 11 (Rumanian variants), below.[33]

No. 70a: The main caesura, in the original edition, was placed above the last note of the section (fourth measure). In view of the position of this music example as a [1] melody, as well as the similarity between the fourth and last measures,[34] the caesura symbol is now placed above the penultimate note of the fourth measure.

No. 134b: Bartók entry here, in red crayon, shows "Var. No.?" as a marginal note. The variant is No. 119, according to the remark under that music example in the original edition, and it has been listed below the revised melody.

178e.: The placement of the main caesura above the first beat of the last measure apparently was an error (cf. vars. a.—d.). Accordingly, the caesura symbol [1] appears above the second beat of that measure.

NOTES BY ZOLTÁN KODÁLY.[35]

No. 33a.
No. 34a. } : Truncated melodies?

[31] The use of such designations was discarded by Bartók in *R.F.M.* Vol. I (Class *B* melodies).

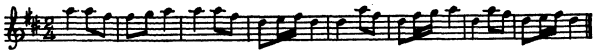
[32] Formerly: 20a., 20b., 20c., 20d., and 20e.f.g.h.

[33] The note also contained a simplified form of the variant (*R.F.M.* Vol. II, No. 397) which was later revised by Bartók, hence its exclusion from this volume.

[34] The last measure shows the caesura numeral positioned above the penultimate note.

[35] The notes have been translated from the Hungarian; they appear in Bartók's copy of the original edition (see description on p. xvii, above) with the parenthetical designation K.Z. Professor Kodály's addenda to his notes, as told to the editor (see fn. 23, above), appear below in the form of footnotes.

No. 68: The first half of the melody is not the beginning–compare with aaββα. The second half might accidentally have slipped upwards a fifth.
No. 134a.: Eight-syllable instrumental *figura*.[36]
No. 136: Four-section melody (as No. 168, etc.)? [37]



No. 141e. Four-section melody? (I] [I] [V) The caesurae would appear as follows: first, last note of the second measure; second (main), penultimate note of the fourth measure; third, last note of the sixth measure.
No. 165: In the eighth measure, a^1 as main caesura is questioned.[38]
No. 167b.: *Da Capo*.[39]
No. 174c.: The bracketed portion, commencing at measure 17—*quasi trio*? Beginning at measure 31—a *figura* (Coda).[40]
No. 177a.: This melody is actually the full form of truncated No. 31.[41]
No. 181: The variant in small notation is the correct version of this melody.[42]

The following pairings indicate variant relationships in the Maramureș material:[43] melody Nos. 6a.– 182c., 31– 177a., 45– 79b., 50–66, 62a.b.–77, 88c.– 114, 113– 133, 117– 131, 136– 141a., and 138–143b.

[36] It is a gypsy characteristic to shorten note values during performance. The third staff contains fifteen syllables within a frame of two bars, as compared with the same number of syllables in the first four bars, and is based on an (unknown) eight-syllable texted melody.

[37] Guitare = *cobza*: plucked instrument—ground bass like the drone of a Scotch bagpipe. Also a cello with two strings, struck with a stick.

[38] Should be g^1.

[39] The last two bars are really an introduction to the piece. The caesura of the first section should be 5] (a^2), not 1] (d^2), at the second beat of the second measure; that of the third section should be the same, at the second beat of the sixth measure; and the end of the piece actually occurs on the second beat of the eighth bar.

[40] This *figura* is a gypsy performing device in which two bars are repeated, with different figures, and based on the progression V–I.

[41] Sometimes a melody will consist of two different halves. This circumstance occurs when the peasant, after reaching the main caesura, forgets the remainder of the original piece and attaches (as the second half) a portion of another melody.

[42] The *ossia* is an addition in a higher register and it is like a *figura*: a two-bar, V–I progression (repeated, always in a higher register). The variant itself is clearer than the original; the link (fifth measure) between the third and fourth sections is filled out.

[43] The variants discovered by Professor Kodály were indicated by Bartók in the form of holographic marginalia to the pertinent melodies. The variants appear in the revised edition as bracketed entries beneath the corresponding music examples.

COMMENTS BY BÉLA BARTÓK

No. 8: A $\overline{\text{VII}}$ $\boxed{4}$ melody! [44]
$\overline{(1)}$

No. 11: Probably an incomplete *8, 6, 8, 6,* $\boxed{3}$ $\boxed{3}$ $\boxed{?}$.[45]

No. 33b.
No. 34a. } mai *to read* măi?

For some unknown reason, Bartók added punctulated Arabic numerals (in pencil) to the following melody numbers: 165 = 2., 164d. = 3., 136 = 4., and 182a. = 5.[46]

OTHER EDITORIAL REMARKS

The original table of contents had to be re-organized and expanded to include additional materials.

The Systematic Index of Melodies (first edition: p. 227) was moved to its present position and revised in accordance with Bartók's procedure in *R.F.M.* Vol. II (pp. 7–10). The revision, it will be noted, includes the designation of classes, subclasses, and groups in terms of alphabetic and numeric characters. These characters also appear, here and there in the author's Preface, as parenthetical additions.

Tables 11 and 12 represent editorial compilations, also in accordance with Bartók's procedure in *R.F.M.* Vols. I–II, of variants derived from various sources.

The Explanation of the Signs Used in the Music Notations contains additional material selected from the corresponding sections in *R.F.M.* Vols. I and II. This material was borrowed, of course, to meet descriptive requirements stemming from revision of the Maramureş music examples.

The Statistical Data Concerning the Output in Villages (original title: *Alphabetisches Verzeichnis der Ortschaften und der Vortragenden*, pp. 225–226) is now in the format devised by Bartók for use in *R.F.M.* Vols I. and II. It should be noted that the editorial count of Maramureş melodies (with variants) treated, transcribed, or otherwise considered in the

[44] Bartók's red crayon correction shows an arrow to indicate that the second (main) caesura belongs over the last (not the penultimate) note in the fourth measure. This revision has been made by the editor.

[45] That is, a four-section structure.

[46] There is no indication for 1. The reader may note that the variant letter *l* is omitted in melody No. 23. The same omission, it should be further noted, occurs in the original edition.

portion of the study devoted to the music examples, is 378 (the first edition lists 365).[47]

It should also be noted that editorial marginalia to the author's Preface are enclosed in brackets.

Professor Kodály directs our attention to Tables 5 and 5 (first edition: pp. XIII–XIV) whose faulty construction is made apparent as the result of his analysis of the Maramureş melodies. Unaccounted for, he states, are (a) contaminations arising from the joining together of individual half-melodies, (b) erroneous placement of caesurae, and (c) certain free-form melodies (*D* I) which are actually definite structures.[48]

The following melodies from the county of Maramureş appear in *R.F.M.* Vol. II: Nos. 537d., 547a., 554 (*D* I[49]), 613a.b. (*Cântec lung*), 616 (*Bocet*);[50] 613c. (*Cântec lung*).[51]

For other Bartók descriptions of the Maramureş material, see his *Rumanian Folk Music,* Vols. I–IV (pages are listed in the respective indexes); *Hungarian Folk Music* (pp. 3, 8, 22–23, 30); *Serbo-Croatian Folk Songs* (p. 77); *Erdélyi magyarság. Népdalok* (p. 6); and *La Musique populaire des Hongrois at des peuples voisins* (pp. 22, 26–29, 35).

PART TWO REVISIONS

Table 2 lists the various emendations of the Maramureş texts. Entries numbered 11, 12, 23c.e., 45b., 51, 60, 67, 68, and 95 were corrected by Bartók in his personal copy of the Maramureş first edition.[52] The others were derived mainly from the comparative study of the music examples, their underlying texts, and the extracted poetic texts.

[47] The reader should replace the old total with the new one in the editor's Preface to *Rumanian Folk Music,* Vol. I (Table 1: p. xxvi). Furthermore, the total published melodies should now read 3, 417 (*loc. cit.*).

[48] See fns. 23 and 35, above, and their related text matter.

[49] That is, isometric *tempo giusto* melodies in "dotted" rhythm.

[50] All collected from an old woman in Sighet, January, 1912.

[51] Collected from Mărie Pop lui Vasile (age 60) in Vişăul-de-Jos, April, 1913. (Cf. her performance in Maramureş Nos. 23c.d. and 32, below).

[52] See the description of this copy on p. xvi, above. The corrections are in pencil and red crayon.

TABLE 2

CORRECTIONS OF THE POETIC TEXTS

Text No.	Line	Word	Description
5	Refrain		Refr.: Doamne, Hai corinde! *to read* 1.r. Doamne! 2.r. Haj corinde!
6b. 9a.	Refrain		Floril'e zdalbe! *to read* Floril'e-s dalbe!
11	Designation		12 *to read* 11
12	Designation		11 *to read* 12
14	Refr.	9	duce! *to read* ducj'!
17	2	1	Cu *to read* Ca
20a.	7	3	sufla *to read* suflă
20f.	2	5	urîtă *to read* urâtă
23c.	2	1	tâneră *to read* tânără
23e.	5, 7	2	tâner *to read* tânăr
28a.	1	5	3× *added*
28b.	1	5	, *to read* !
30	fn. 2		nemţ. *added*
45b.	1	4	acrut *to read* acruţ
46a.	2	1–2	Spusu mni-o - - - * *added*
48	2	6	ved'èm *to read* ved'em
49	2	1	Pă *to read* Pe
50	Refr.	1–2	r. Hej doruţele! *added*
51	4	1	Numa'aş *to read* Nu m'aş
57a.	2	1	Ba ărcât'e *to read* Batărcât'e
59	2	4	d-aurariu *to read* d-aurar
	3	4	domnariu *to read* domnar
60	3	1	Sămbăta *to read* Sâmbăta
66	2	3	frunza *to read* frunză
67	1	2	hyphen *added*
68	4	1	hyphen *deleted*
86	Refr.	–	2.r. Haj laj laj! *added*
94	1	2	fn. 2 *to read* fn. 1
	Refr.	7	sună *to read* sun'
95	1	2	stie *to read* ştie
96a.	1	1	Supăratu-îs *to read* Supăratu-s
97a.	Refr.	–	Refrain *deleted*
97b.	Refr.	–	Refrain *added*
102a.	Var.: 3	2	băd'ita *to read* băd'iţa
103c.	Refr.	7	puişor! *to read* puişoru!
104	1	4	tuna *to read* tună
	2	2	frunza *to read* frunză
119b.	2	5	mândru *to read* mândru
	4	5	
126b.	4	4	mândrul'ică *to read* mândrul'ică
128	Refr.	4, 8	daina *to read* dajnare
132	Refr.	–	Variant refrain *added*
134a.	Designation		134. *to read* 134a.
	1	5	ta *to read* 'ta

The change in format of the texts, like the melodies, eventuated in one or more of the following additions to each of the texts:

1. The inverted breve accent and the underline to indicate, respectively, semivowels and extension syllables.
2. Underlined extension syllables (u̲, i̲u̲), in accordance with the underlying texts of corresponding melodies.
3. Line repeats, first and second ending signs, refrain designation (r.), line counting figures (5, 10, and so on), double ruled lines (to indicate the end of that portion of the text which appears in the transcription), and certain apostrophic accents (to indicate palatal pronunciation).
4. Data concerning village and sex of performers, in parenthesis below the last text (or refrain) line.

The following text numbers, together with an explanatory asterisk, appear as an editorial addition to the texts: 20g., 35, 47, 50, 58, 61, 73b., 79b., 101, 109, 123, 127b., 131, 164c., 176, 178c., and 179.

Internal (that is, Maramureş) variants, enclosed in brackets, are placed next to their corresponding text designations.

The use of semivowel-designating diacritical marks in the revised Rumanian texts mandated an editorial addition to the author's Introduction to Part Two. This addition, in the form of a Remark, was extracted from Bartók's Preface to Vol. II of *Rumanian Folk Music* (p. 2).

Following Bartók's format in *R.F.M.* III (pp. xcvii–xcviii), Table 14, a list of text variants in other publications, will be found below (pp. 197–198).[53]

Another addition, the Explanation of Signs Used in the Texts, was also extracted from *R.F.M.* III (pp. xxxix–xl, c).

The list of refrains (pp. 260–261, below) and their compendium (Table 13, p. 196) were organized and added on the basis of similar tabulations in Vols. III and IV of *Rumanian Folk Music.*

In 1923, the year of publication of the first edition of the present publication, Zoltán Kodály wrote a review of the work under the title "The Rumanian Folk Music of Maramureş" (published in *Napkelet,* Budapest). This important essay, with its discussion of folk music tradition, of gypsy musical life, and of the state of Hungarian ethnomusicology during and preceding the time in which the review was written,

[53] The list, editorially expanded, includes variants from Vols. II and IV of *Rumanian Folk Music.*

appears as Appendix I to this book. I wish to thank Professor Kodály for permission to publish his essay herein and for his editing of its English translation.

Finally, I gratefully acknowledge the assistance given me by my coworkers in the New York Bartók Archives, Richard Tószeghy and Ida Kohler.

New York BENJAMIN SUCHOFF

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Preface

by Béla Bartók

I assembled the material contained in this volume from the 15th to the 27th of March, 1913, in the following villages of the county of Maramureş (Máramaros):

Ieud[1] (Jód), Vişăul-de-jos (Alsóvisó), Bocicoiel (Kisbocskó), Dragomireşti (Dragomérfalva), Cuhea (Izakonyha), Pătrova (Petrova), Poieni (Sajómező), Glod,[2] Văleni (Mikolapatak), Năneşti (Nánfalva), and Onçesti (Váncsfalva). I traveled to all of these places in the company of Mr. Ion Bîrlea, who was at that time the Greek Orthodox priest at Ieud, and who most obligingly shared all the hardships of the collecting to help insure its success.

I made phonograph recordings of the melodies—with several exceptions—for the Ethnological Division of the National Museum in Budapest.

What is published here forms only a small part of my collection of Rumanian folk music, which embraces about 3,500 songs and instrumental melodies. In addition, 371 melodies have appeared in the studies in Rumanian ethnology published by the Academia Română (*Din Viaţa Poporului Român*, XIV): *Chansons populaires roumaines du département Bihar* (*Hongrie*), Bucharest, Socec & Co., 1913.[3]

Rákoskeresztur, 1918 BÉLA BARTÓK

[1] The name of localities as they appear in the official Hungarian maps are added, in parenthesis, to those given according to Rumanian local usage.

[2] The few melodies from Breb I actually obtained in Glod, from a woman whose place of origin was Breb.

[3] [The Bihor instrumental and vocal melodies were revised by the author beginning in 1932. They and the full poetic texts are included in the pertinent volumes (I–IV) of the present publication.]

Part One

Introduction to Part One

GROUPING OF THE MELODIES

Before I began any kind of a classification, I ordered the melodies according to the occasions on which they would be sung or played. This procedure gave rise to the following main parts:

Christmas songs (Class *A*);
Mourning songs (Class *B*);
Non-ceremonial songs (Class *C*);
Dance melodies (Class *D*);
Alphorn music and its imitations on other instruments (Class *E*).

Christmas songs or Colinde[4] (*Class A*).—In contrast to the custom in other areas of Rumania, these Christmas songs are sung in Maramureș not only by boys, but also girls. Small bands of children, divided according to sex, wander from house to house on Christmas Eve to perform these songs.[5]

Mourning songs or bocet[e] (*Class B*).—These songs of death fall into two subdivisions:

Subclass I: for young people (*după tineri*);
Subclass II: for old people (*după bátrâni*).

Accordingly, each village is familiar with both types. What age limit is fixed as a borderline, or whether marital status determines this border, could not be established.[6] These songs are sung or perhaps more accurately, wailed, exclusively by women (for the most part, relatives of the deceased) during the burial.

[4] Singular: *Colindă* or *Colind*. [Also referred to as Winter-solstice songs. Cf. the author's Introduction to Vol. II.]

[5] [A more detailed description of the Colinda custom appears in the editorial as well as the authorial Preface to Vol. IV.]

[6] [In Vol. II, however, the author clearly indicates marital status as the demarcation (cf. his discussion of Class *G* melodies in fn. 51).]

TABLE 3

SYSTEMATIC INDEX OF MELODIES

(Figures in parentheses represent total number of melodies, excluding variants).

Class *A* (*Colinde*), Nos. 1–19 (*19*)

- Group 1: ⌉, 1–3 (*3*)
- Group 2: ⌉ □, 4–13 (*10*)
- Group 3: ⌉ □ ⌈, 14–19 (*6*)

Class *B* (Mourning-song melodies), Nos. 20–22 (*3*)

- Subclass I (*după bâtrâni*), 20 (*1*)
- Subclass II (*după tineri*), 21–22 (*2*)

Class *C* (Non-ceremonial songs), Nos. 23–135 (*112*)

- Subclass I (*Hora lungă*), 23 (*1*)
- Subclass II (*Hore*)
  - Group 1: ⌉, 24–31 (*8*)
  - Group 2: ⌉ □, 32–36 (*5*)
  - Group 3: ⌉ □ ⌈, 37–135 (*99*)

Class *D* (Dance melodies), Nos. 136–192 (*57*)

- Subclass I (Free form), 136–163 (*28*)
- Subclass II (Strict form)
  - Group 1: ⌉ □ ⌈, 164–187 (*24*)
  - Group 2: (misc.), 188–192 (*5*)

Class *E* (Various instrumental melodies), Nos. 193–209 (*17*)

- Alphorn (*bucium*), 193–203, 205 (*12*)
- Alphorn imitations, *Fluer:* 204, 207–208 (3)
  Violin: 206 (*1*)
- Violin, 209 (*1*)

Total number: 209

Non-ceremonial songs or doine (*Class C*).—Known in Maramureş and in the county of Bihor as *Hore* (*s.: Hora*) these songs of no definite occasion are sung by young and old of both sexes. Here also, two types can be distinguished:

Subclass I: the *Hora lungă*;

Subclass II: the newer *Hora* songs.

Dance melodies (*Class D*).—Most of these pieces are purely instrumental and are played by professional musicians accompanying the dance. There are two kinds:

Subclass I: Dance melodies in free form, which consist of varied repetitions of one or several two-measure motives;

Subclass II: Dance melodies in closed form.[7]

Alphorn music (*Class E*).[8]

The mourning songs (*B*, I, II) and the *Hora lungă* (*C* I) actually contain variants of single melodies only, so that no further classification was necessary in those cases.

The *Colindă* melodies (*A*) and the newer *Hora* songs (*C* II) I arranged systematically in the following manner:

(a) according to the number of melody lines,[9] in groups of two-, three-, and four-line melodies, and indicated by the punctulated Arabic numerals 1., 2., 3.;

(b) further subdivision of the groups thus obtained, according to the final tones of the melody lines.

The procedure was this: Every melody was transposed so as to have in common the same final tone g^1 (see p. 43, below), in order to facilitate comparison. Next, I ordered the four-line melodies according to the final tone of their second melody line (that, is, according to the principal caesura) and, of course, in a sequence of ascending pitch. I then further subdivided the resultant groupings according to the final tone of their first melody line, and these subgroups again with respect to the third melody line. Finally, a classification based on increasing range was made. By these means[10] most of the variants were brought side by side. In the event that variants, nevertheless, differed only in the endings of their

[7] There are no special tunes for wedding songs; the wedding texts are sung to some kind of newer *Hora* melody.

[8] [See the author's discussion on pp. 30–31, below. A more detailed explanation of the instrument and its music—with particular reference to Maramureş County—will be found in the Introduction to Vol. I, pp. 23–25.]

[9] A melody line is that portion of the melody which accompanies a corresponding text line.

[10] The classification system of Ilmari Krohn used in his work *Suomen kansan sävelmiä* (Jyväskylässä, 1904).

first and third melody lines, they were not hereby separated. In such a case the classification of the groups of variants was determined either by the majority of melodies having a similar cadence, or, when they all were different, by those variants which seemed the best, and oldest, versions. Variants which differ in the second line-ending were invariably separated, but next to each stands a reference to the number of the other.

In classifying the two-line melodies, naturally, only the final tone of the first melody-line had to be considered; while in the three-line melodies, in the first group, the principal caesura (most of the time the final tone of the second line), in the second group, the final tone of the other caesura served.

I used the same system with the mostly four-line instrumental melodies of Subclass *D* II (dance melodies in fixed form), in which each part of a melody line corresponds to the texted melodies. Since here the absolute pitch is not arbitrary, as in singing, but dependent on the nature of the instrument, I retained the pitch of the original performance for these melodies as well as for all the other instrumental music.

Subclass *D* I (free dance forms) could be provisionally classified only on the basis of range.

CHARACTERISTICS OF THE PRINCIPAL GROUPS

As an introduction, a few words about the meter of Rumanian folk poems:

There are no strophic forms. In by far the largest number of texts, the isometric lines consist of four trochees, with the principal caesura falling after the two-syllable pair:

$$\overset{''}{\underline{\ }}\ \text{—}\ |\ \overset{'}{\underline{\ }}\ \text{—}\ \|\ \overset{''}{\underline{\ }}\ \text{—}\ |\ \overset{'}{\underline{\ }}\ \text{—}\ \|.$$

Much less numerous are the texts with lines of three trochees:

$$\overset{''}{\underline{\ }}\ \text{—}\ |\ \overset{'}{\underline{\ }}\ \text{—}\ \|\ \overset{''}{\underline{\ }}\ \text{—}, \quad \text{or} \quad \overset{''}{\underline{\ }}\ \text{—}\ \|\ \overset{''}{\underline{\ }}\ \text{—}\ |\ \overset{'}{\underline{\ }}\ \text{—}\ \|.$$

Such cases can be found, as exceptions, only among the Colinda melodies in the present volume. A trochee as used here does not signify a real metrical verse-foot, for these are unknown in Rumanian folk poetry; trochee merely means a pair of syllables consisting of an accented and an

unaccented one.[11] The last (unaccented) syllable of the line of both types can be missing. In this event there occurs the following syllable extension, extraordinarily characteristic of the folk singing of most Transylvanian Rumanians: if the seven-syllable line ends with a closed syllable, the syllable *măi, u,* or *ă* is added;[12] if it ends with an open syllable, *le* or *re*. Occasionally these extension syllables were even retained during the dictation of the text. On the other hand, open end-syllables in eight-syllable lines are slurred over, though almost exclusively in melodies with *Tempo giusto* rhythm.[13] This phenomenon is particularly frequent in the newer *Hora* melodies from Maramureş (see below), for example:

No. 4, line 2: *mănăstir'* instead of *mănăstire*

No. 62a., line 2: *cân'* instead of *câne*:

No. 119a., line 4: *faci* (pronounced: fatch) instead of *face* (pronounced: fatche).

The relationship between melody and text varies with the locality; more will be said about this in the description of the individual melody groups.

THE *HORA LUNGĂ*

The most comprehensive group is Class *C*, the *Hora* songs. Subclass I (No. 23a.–m.) actually contains only the variants of a single melody: the

[11] Remarkably enough, the accented syllable of a word often functions also in reverse as an unaccented one:

No. 8:	Că nu-i	vre - me	de dur	mit
	Că-i vre	me de'n	po - do	bit
No. 4:	Nu văzi,	mai - că,	ce văd	eu:
	Cru - ci	ţă mai	că de	brad
No. 13c:	Şede-mi	şe - de	Mai - ca	Sfân-tă

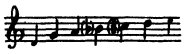
Also, one often hears the following kind of accentuation, especially in *strigături* (see p. 28):

Cf. G. Weigand, *Die Dialekte der Bukovina und Bessarabiens*, Leipzig, 1904, p. 90.

[12] [In text No. 44: *ba.*]

[13] [This kind of syllabic truncation is sometimes done by Hungarian singers.—*Z.K.*]

so-called *Hora lungă,* the improvisational performance of which constantly fluctuates with the mood of the performers and their momentary inspiration. Its scale is:



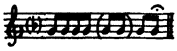
instead of $b^1\flat$ or b^1, and instead of c^2 or $c^2\sharp$, there often occurs a tone of intermediate pitch. The d^1 appears only as a supporting upbeat[14] at the beginning of a phrase or as a phrase-ending downward glide from the true final tone g^1, the e^2 only as an appoggiatura before d^2.

Structure.—The *Hora lungă* does not have a fixed form; it is entirely improvisatory. Nevertheless, in a quite general way three parts can be distinguished which alternate irregularly or recur:

1. A sustained c^2 or d^2 as a phrase opening:

2. A richly ornamented middle section, whose outline is approximately as follows:

3. A declamatory cadence on g^1:



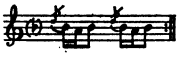
In place of the sustained c^2 or d^2 sometimes one finds a recitation on the same tone, extending at the most through eight syllables.

The apportioning of the text to the melody takes place in an extremely free manner. A variety of interjections are strewn before (*heḭ, şi, că, zice,* and so forth), after (even after eight-syllable lines, *măḭ, daḭnale,* and so forth), or between the lines. Now and then even words are interrupted by such interpolations; in the second section, the vowel of a syllable may be transformed into a drawn-out *â, i,* or *u,* and upon these a sobbing sound formed by the repeated interception of *h* (*hâ, hâ, hâ*).[15] Strikingly characteristic of the second sections are the rhythmical

[14] These upbeats are sung with weaker sound, "whispered", so to speak, for which reason we intend to refer to them as "whisper upbeats".

[15] [In other words, emphatic rendition of syllables. Cf. the author's discussion of this performance peculiarity in his book *Serbo-Croatian Folk Songs* (New York, Columbia Univ. Press, 1951), p. 78.]

repetitions of a "clucking" appogiatura, mostly with an often-repeated motive, as:



which is virtually impossible for foreigners to imitate. I was not able to ascertain how these sounds are produced. It should be remarked that these clucking sounds are absent entirely from male performance technique. Perhaps the male throat is not adapted to such effects.[16]

The entire *Hora lungă* melody is of an instrumental character; perhaps its origin is to be sought in some kind of instrumental music.

It is especially significant for the *Hora lungă* that it is always sung by only *one* person, never by several simultaneously. Several women of an Ugocsa village made the attempt at my request; but they had to confess, after much vain effort, that it was impossible for them. To be sure, I even heard exactly the opposite asserted in Maramureş, although the above observation becomes all the more convincing in view of the fact that even in Maramureş itself I never heard this song sung by more than one person at a time. The *Hora lungă*, therefore, seems to be exclusively a solo song. The previously explained improvisational aspects must be taken into account in seeking a reason for this fact.

In older times, the *Hora lungă* was indubitably the only melody used in Maramureş, for lyric and epic texts. This hypothesis is fortified by the fact that in the Ugocsa Rumanian musical dialect, neighboring upon and closely related to that of Maramureş, though entirely free of contact with it, practically speaking only this single *Hora* melody is known up to the present day, in contrast to the more recent *Hora* melodies (Subclass *C* II) which are scarcely known at all.

In any case,[17] the *Hora lungă* is also known, outside of Maramureş, and Ugocsa, in the neighboring counties to the south inhabited by Rumanians.

The melody conforms closely to the melody of the Ukranian *Dumy*.[18] This was doubtlessly taken over from the Rumanian stock that had settled in Maramureş.[19]

[16] [Cf. the author's commentary in *Serbo-Croatian Folk Songs* (*Ibid.*, p. 77) and in *R.F.M.* II, p. 34.]

[17] [The use of this expression (*jedenfalls*) is questionable.—*Z.K.*]

[18] See Ph. Kolessa, *Phonographierte Melodien der unkrainischen rezitierenden Gesänge* ("*Dumy*") in Vols. XIII (1910) and XIV (1913) of the "Beiträge zur Ukrainischen Ethnologie," Lemberg.

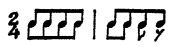
[19] [From the Ukrainians? When?—*Z.K.*]

THE NEWER *HORA* SONGS

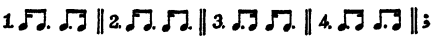
The group of newer *Hora* songs (*C* II: Nos. 24–135) is very rich in melodies. Today, the Rumanians of Maramureş sing most of their lyric and epic texts to these melodies, whereas the *Hora lungă*, by contrast, is heard less and less, although here and there it is even still sung by the younger people. It is certain that the former are of more recent origin. The exact time of origin cannot be fixed, but in any event they were already generally distributed 50–60 years ago. (As remarked above, they have only now infiltrated into the Ugocsa region.)

They are of fixed form. Most of them consist of four melody lines; the three-line examples are much rarer. The two-line versions are really only part of four-line melodies, one or the other half of which exists also as an independent entity.

Rhythm.—The basic rhythmic formula of the melody line is:



however, this rhythm is often transformed into the combination, characteristic of the more recent Hungarian folk music, of ♫ and ♫. . The possible combinations are:



♫ or ♫. is very rarely replaced by ♫. (The fourth combination is consistently avoided by the Hungarians).[20] In the more recent Hungarian folk melodies the choice among these combinations is governed by the text,[21] since they are directly coordinated with the relationships between the positions or natural lengths of the syllables. By contrast, in the Rumanian folk songs, this connection between the meter of the text syllables and the rhythm of the melody vanishes, since prosody is not to be found in the folk poetry.[22] Accordingly, these combinations remain constant with the individual singers. A certain striving for variety makes itself apparent in the choice of rhythms; only infrequently do all eight bars of a melody adopt the same combination. The rhythms illustrated above sometimes slacken into triplets ♩.♪ and ♪.♩, or to an intermediate form, impossible to represent in our notation. I notate these

[20] [From Rumania? We cannot say that the combination is lacking in the Hungarian material; there are some examples.—*Z.K.*]

[21] [Not always.—*Z.K.*]

[22] [May be somewhere else? No metrical versification.—*Z.K.*]

"in-between" beats either as dotted or triplet rhythm, depending on which they more nearly approximate: If a melody exhibits slackened rhythm throughout, I notate it as either 6/8 or 6/4 time. Not infrequently the quick and slack rhythms alternate within the same melody.

Tempo.—The tempo varies within broad limits. Some singers sing at the rate of two syllables per M. M. 80, others at M. M. 40, that is, exactly half as fast. This led me to impose a definite boundary for the choice of note values:

I transcribe as quarter notes groups of tones which lie over two syllables and which are taken at M. M. 50 or a still faster tempo (thus a 2/4 measure for every four syllables); groups of tones taken at a tempo slower than M. M. 50 are written as half-notes (thus, a 2/2 measure for every four syllables).

Meter.—In several of the songs, an occasional line (mostly the third and fourth) is augmented by three extra syllables; this extension is always sung to the rhythm ♫. ♪𝄾 (or, correspondingly, ♪♩.♩𝄽). This type of line structure can be definitely ascribed to the influence of the later Hungarian folk music, in which eleven-syllable lines with similar rhythm occur frequently, even to the saturation point. Since there are no eleven-syllable lines in the Rumanian folk texts, the lacking portion of the text has to be compensated for by *trai̯ lai̯ lai̯* or other similar refrain syllables.

Quite unique among the Rumanian folk melodies is No. 82: it has doubled melody lines (of sixteen or fourteen syllables each). In a few melodies the third line is doubled (for example Nos. 37, 49, 110, 134). Both the third and fourth line are doubled in No. 103b.c.[23]

Structure.—Of first importance in determining the melodic structure are the final tones of the melody lines.

The following tables furnish a general picture; in their construction, only the four-line melodies—the state of most of these being, beyond any doubt, free from contamination—were taken into account. Table 4 shows the frequency of occurrence of individual pitches at the end of the melody lines, as determined from an examination of 138 melodies (including variants):

[23] [The third line of Nos. 110, 134a., and some others, represents a rhythmical dismemberment. In fact, the diminution of note values (eighths into sixteenths) is a characteristic of the third line in certain gypsy pieces.—*Z.K.*]

TABLE 4

Pitch	Number of Final Tones		
	1st Melody Line	2nd Melody Line*	3rd Melody Line
d^1	3	1	6
e^1	—	1	1
f^1	3	11	18
g^1	32	64	31
a^1	7	6	2
$b^1\flat$	21	22	24
b^1	8	—	12
c^2	27	10	18
d^2	19	22	15
f^2	7	1	5
g^2	11	—	6

* Principal caesura

Table 5 indicates the more frequently occurring combinations of the first three final tones:

TABLE 5

Pitch of Final Tones			No. of Cases	
1st Melody Line	2nd Melody Line	3rd Melody Line	with Variants	without Variants
g^1	g^1	g^1	11	20
$b^1\flat$ (b^1)	g^1	$b^1\flat$ (b^1)	3	10
c^2	g^1	c^2	3	5
b^1	b^1	b^1	4	6
g^2	c^2	c^1	3	(3)
c^2	d^2	f^1	4	6

Typical, therefore, are melodies whose principal caesura (the final tone of the second line) falls on g^1 (Nos. 49–88), especially those whose first and third lines end with g^1 (Nos. 52–62) or $b^1\flat$ (or b^1) (Nos. 72–74).

I have already remarked in describing the rhythm that we are dealing here, to all appearances, with foreign, Hungarian influence (transmitted

through Slavic intermediaries?).[24] The great diversity of cadence structure of the songs also points to foreign influence, which, moreover, was actually to be confirmed directly with respect to more than one melody. (I have called attention to each of these instances separately in the Notes to the Melodies, pp. 186 ff.). Unfortunately, the possibility of a more thorough comparison was not open to me, since there has not appeared to date either a collection of Hungarian or Ruthenian (under Hungarian dominion) melodies. There are, of course, many Czech, Slovakian, and Moravian publications; however, they do not use the melodies as a basis for classification, and this makes systematic comparison exceedingly difficult.

It should be pointed out in this connection that, in general, one cannot speak of a simple, direct transference; rather, the transfer is accompanied by certain mutations, by "Rumanianizations." The process is similar to the one which, as comparative linguistics has proved, governs the borrowing of words by one language from another, so that from a comprehensive, scientific comparison very interesting conclusions could be drawn about the musical psyche of the folk—in this case, the Rumanians. At any rate, even at this point we can establish unequivocally that the typical Maramureş melodies cited above with g^1 as the principal caesura are not known among the neighboring peoples, so that their origin remains an open question for the time being. Until an answer is found we are obliged to regard them as the original possessions of the Rumanians of Maramureş.

The second step in the analysis of structure consists in comparing the four segments of the melody for differences in content (Table 6). Here also, extreme multiplicity is the rule, which can likewise be attributed to various foreign influences.

We designate the melody lines of differing contents by A, B, C, D. A_k means a melody line which deviates from A not in content, but only at the cadence. B_a indicates that the second part of B is like the second part of A. A_5 refers to A transposed upwards a fifth:

[24] Note that a similar process is also taking place in the case of the Slovakians and the (Hungarian) Ruthenians: the new Hungarian folk melodies are well on the way towards replacing the old Slovakian and Ruthenian song treasury, just as they have already almost entirely supplanted the primitive melodies of the Hungarians.

On this point, see my article "Die Melodien der madjarischen Soldatenlieder", in *Programbuch zum Historischen Konzert am 12. Jänner 1918* (Universal Edition), Vienna, 1918. [In English translation in *Béla Bartók Essays* (*op. cit.*).]

TABLE 6

Pattern No.	Content-structure	Melody Numbers	No. of Cases
1	A A_k A_5 A_{k5}	48, 70, 87, 114–117, 125, 128	9
2	A B A_5 B_5	42, 108, 121, 124, 129	5
3	A A B A_5	130	1
4	A A_{k5} A_k B	99	1
5	A A_k B A_k	120	1
6	A A_k B_a B_{ak}	54, 59, 60, 73	4
7	A A B B	52, 56	2
8	A A B B_k	37, 39, 40, 49, 63, 65, 67, 94, 96–98, 100, 101, 112	14
9	A A_k B B	68	1
10	A A_k B B_k	71, 75, 76, 83, 90, 104, 118, 131	8
11	A B B_k A_k	93	1
12	A B B_a B	55, 61, 69, 78	4
13	A B B_k B	77, 88, 102	3
14	A B C_a B	53, 57, 58, 62, 72, 74, 80	7
15	A B C B	79	1
16	A A B C	50, 51, 64, 66, 109, 111	7
17	A A_k B C	106	1
18	A B B C	43	1
19	A B C C_k	46, 47, 86, 108	4
20	A B C D	38, 41, 44, 45, 81, 84, 85, 89, 91, 92, 103, 107, 113, 119, 122, 123, 126, 127, 132–135	22

Patterns 6–10 and 12–16 embrace almost exclusively, or at least to a preponderant degree, the typical melodies Nos. 49–88. Patterns 6–10 and 14 exhibit the most typical structure; the former subdivide into two different four-measure periods: A + A or A + A_k and B + B or B + B_k. In the melodies of group 12, the first four-measure period A + B is repeated with change occurring only in the first measure (B_a + B). These typical structures are the very ones which are not only totally absent from the melodies of the neighboring peoples, but also from those of the other Rumanian inhabitants of Hungary.[25] Most frequent of all is pattern 20, in which all the melody lines differ from one another (A B C D); nevertheless, it cannot be taken as typical, partly because precisely this form shows up very often in the older Hungarian, Slovakian, and Ruthenian folk music, and partly because the principal caesura on g^1 (Nos. 49–88) is missing altogether from this group. And in actuality this particular

[25] [A A B B content-structure stems from non-Hungarian peoples.—*Z.K.* Cf. also B. Bartók, *Hungarian Folk Music* (London, Oxford Univ. Press, 1931), pp. 22–23.]

group contains the greatest number of melodies which are demonstrably of foreign origin.

Finally, we have still to consider patterns 1 and 2, in which the first pair of melody lines is repeated but transposed a fifth upward. This form is also very commonly found in the older Hungarian and Slovakian folk songs.

Performance practice and ornamentation.—As in all other surveyed areas of Rumania, in Maramureş also, in every kind of texted song, one finds the above-mentioned (see p. 10, fn. 14) "whisper-upbeat": extremely short tones, sung *sotto voce,* which support the opening of a melody or the phrases with which the melody lines begin. They start mostly a fifth below the first note of the melody and are whispered upon *m, ñ,* occasionally on *ă, că.* This peculiarity is one of the most characteristic traits of the folk singing of the Rumanians.[26]

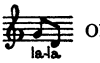
Melismata occur in profusion. They consist of either a clearly prominent principal note with a surrounding group of tones sung at half-voice—and therefore designated by small notes (cf. p. 41) or a group of tones of equal weight. These are also other, less significant embellishments: mordents, inverted mordents, neighboring tones, and passing tones.

Particular attention must be given to the *portamento,* so very characteristic for this region. In its performance, the voice does not slide from one definite to another equally definite pitch; often either the beginning or ending of the *glissando* or, indeed, sometimes both of these tones are of indefinite pitch. (The duration then corresponds to the given note value. See the Explanation of Signs Used in the Music Notations, p. 41. This sliding as well as the clucking sounds of the *Hora lungă* can only be imagined with difficulty, no matter how precisely one might intend to symbolize it. Whosoever desires to know the melodies in their true and proper manner of performance must hear them sung by the singers or, at the very least, on the phonograph recording.[27]

Quite frequently the end of the melody (or melody line) sinks down-

[26] It is also to be found, however, in the performance of the old Hungarian melodies (especially those of the Székely) and of the old Slovakian folk songs. [Cf. Bartók, *Hungarian Folk Music* (*op. cit.*), pp. 13–14. Structurally unessential upbeats are to be found also in Serbo-Croatian folk songs, as stated by the author in his *Serbo-Croatian Folk Songs* (*op. cit.*), p. 80. See, too, the author's commentary on "pseudo-upbeats" in *R.F.M.* II, p. 32.]

[27] People who have had higher education, even if they are of peasant extraction, lose the traits which are so characteristic of folk singing. It is of utmost importance, therefore, that the researcher collect his material exclusively from peasant folk and, whenever possible, from illiterates who have not yet been in contact with educated society and who have journeyed away from their native villages only on rare occasions and but for brief periods. For these reasons women make the best sources for the collector.

ward by a fourth.[28] Either one sings the penultimate syllable on the true final tone and the last syllable a fourth below 

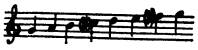
or one sings the last syllable on the final tone and slides from this tone to the fourth below

.[29] In other words, there exists a great inclination to transform the authentic cadences of the melodies into plagal ones.[30] This peculiarity hinders the extremely important process of determining the real, structurally significant—and not merely apparent!—final tones of the melodies or melody lines, which indeed constitute the sole guides to the classifying of the melodies. Doubtful cases are resolved through the comparison of variants and analogical forms (for example, No. 87b., line 4; No. 92b., line 2; and so forth).

The following case is mentioned as a typical and repeatedly occurring ornament: a phrase descending usually from c^2, $c^2\sharp$, d^2, or f^2, $f^2\sharp$, g^2 in ♪♫ or ♫♪ rhythm is often filled in, rather than by a simple stepwise progression through the passing tones, as and , often in the following manner: and This embellishment is especially manifest in the typical melodies Nos. 49–88, so that we can regard it as a characteristic ornament of this area.

Scale and range.—The following table represents an overall survey of the material:

TABLE 7

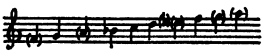
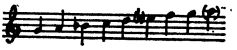
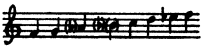
Scale	Melody Numbers	No. of Cases
	Group 1a 37, 38, 49, 52, 53a.b.c.d.e., 54a.b., 56, 57a.b., 58, 59, 60, 61, 62c., 69, 73a.b.c.d.e., 76, 89, 90, 91, 92a.b.c., 118	33
	Group 1b 50, 66, 67, 70a.b., 74a.b., 80a.b., 88c., 114, 116, 117, 119a.b., 120, 129, 130, 132	19

[28] [Bagpipe reminiscence? Not, however, a typical bagpipe figure.—*Z.K.*]

[29] The clearest example is in the second and fourth lines of No. 91 (cf. the note to this melody on p. 189).

[30] This tendency can also be observed in other regions, but considerably less often.

(*continued*)

Scale	Melody Numbers	No. of Cases
	Group 2a 40, 41, 44–48, 62a.b., 63, 65, 68, 71, 72a.b.c., 75, 78a.b., 79a.b., 80, 81, 82, 83, 84, 95, 96a.b., 97a.b., 99, 100, 101, 102a.b.c., 103a.b.c., 104, 105, 106, 107, 108, 112, 113, 115, 122, 123, 126a.b.c., 128, 131, 133	56
	Group 2b 77, 85, 86, 87a.b., 93, 94, 98, 121a.b., 124, 125, 127	13
	Group 3 39, 43, 51, 64a.b., 109, 110a.b., 111, 134, 135	11

The range in Group 1a extends mostly from d^1 to d^2 or e^2. The principal steps are g^1 to d^2. Within the framework of the group (not, however, within a given melody) b^1 or $c^2\sharp$ can replace $b^1\flat$ or c^2 respectively. The scale based on $b^1\flat$–$c^2\sharp$ is frequent.[31] It should be noted that the intonation is not absolutely pure: often the third above the final tone sounds between $b^1\flat$ and b^1, the fourth between c^2 and $c^2\sharp$, especially when the augmented second $b^1\flat$–$c^2\sharp$ occurs in the melody.

The range in Group 1b extends mostly from g^1 to g^2. The principal tones lie between c^2 and g^2 in one portion of the melodies. The scale, in this case, is the same as in Group 1a; the cadences in 1a, however, are authentic, in 1b often plagal. (Examples of the plagal cadence: 50, 66, 67, and so forth.)

The greater part of the typical melodies Nos. 49–88 belong to Group 1a or 1b.

The range in Group 2a extends mostly from f^1 or g^1 to f^2 or g^2; the principal tones are given by the anhemitone-pentatonic sequence g^1, $b^1\flat$, c^2, d^2, f^2; the melodies touch a^1, $e^2\flat$ or e^2, and a^2 only rarely and then only as passing or neighboring tones. In spite of their vast number, the melodies of this kind cannot be held to be characteristic of this area, since they most certainly originated under the influence of the pentatonicism so typical of the old Hungarian and chiefly the old Székely

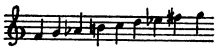
[31] [The (erroneously) so-called "Hungarian scale", considered by Western people to be a Hungarian structure.—*Z.K.*]

melodies.[32] This pentatonicism is not present in either the older Slovakian or in the Ruthenian folk song; neither is it to be found among the Hungarian population of Rumania, excepting in Maramureş and Szatmár-Szilágy-Mezőség areas (cf. below, p. 0).

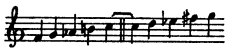
We find the same range in Group 2a as in Group 2b. The former is distinguished from the latter in that a^1 and e^2 ($e^2\flat$) of Group 2a appear only as passing tones, whereas in Group 2b they also occur as principal tones: in place of the pentatonic scale a seven-tone Dorian or Aeolian scale is found.

The range in Group 3 extends mostly from f^1 to f^2. The principal tones are the six steps between f^1 and d^2. In the framework of the group $a^1\flat$ or $b^1\flat$ can alternate with a^1 or b^1, respectively. The scale based on $a^1\flat$–b^1, in which $a^1\flat$ and b^1 (as the b^1 and $c^2\sharp$ in Group 1) are not purely intoned, is frequent.

Particular attention should be given to the scale of No. 42, at first sight quite surprising:



Inspection of the structure of this melody (A B A_5 B_5) shows that it actually consists of two conjunct, similar pentachords:



This explains the appearance of f^1 and $f^2\sharp$ within the same melody.[33]

In general, the type of scale within the framework of the individual groups has no influence on the character of the melody. For as already explained, the intonation of the third and fourth above the fundamental tone (just as in the *Hora lungă*) does not always exactly correspond to the intonation of our equal semitone system. Furthermore, variants appear here with a large third (major), there with a small one; now with a pure, then with an augmented fourth, changing according to singer and locality. Occasionally a step is missing and there arise (aside and different from those of Group 2) pentatonic or hexatonic scales. Examples of anhemitone-pentatonic scales: No. 39, 47b. (Chinese pentatonicism), 114, 116, 117; of a semitone-pentatonic scale: 88c.; of a hexatonic scale: Nos. 60, 61, 118, 65, 75.

[32] See Z. Kodály, "Ötfokü hangsor a magyar népzenében" (Pentatonic Scales in Hungarian Folk Music), *Zenei Szemle* (Temesvár), Vol. I, 1917.

[33] In No. 53 the alternation of f and $f\sharp$ has another explanation: the f in var. d is a reminiscence of another melody (perhaps No. 59).

We can summarize the results of this comparison, undertaken from three points of view, as follows:

The newer *Hora* melodies of the Maramureş Rumanians are characterized by four-line strophes; by the fixed[34] rhythmic combinations, independent of the text, of ♪♪ and ♪♪. ; by g^1 as the chief caesura and g^1 or $b^1\flat$ (b^1) as the final tones of the first and third melody lines; by tones of the first and third melody lines; by content-structure as illustrated in Patterns 6–10 and 12–16 of Table 6; and by the scales referred to in Groups 1a and 1b of Table 7.

Relation between text and melody.—First of all I must call attention to a fact which will seem quite odd to readers who are accustomed to Western European folk music: the text and the melody do not, for the Maramureş Rumanians, form an inseparable unity. Any chosen epic-lyric text can be conjoined to any chosen *Hora* melody, even songs of humor and ridicule (actually so-called "dance words") are sung to these melodies (however, only exceptionally and probably only by mistake). This is also the case with the folk songs of other Rumanian areas.[35] There are a few newer melodies — stemming, however, from higher origins — which can be considered genuine exceptions in that they belong inseparably to their texts. (Such are Nos. 100 and 130 in the present volume.)

The general and customary procedure with respect to the disposition of the text is this: a text line is repeated with the first and second melody lines; on the third and fourth melody lines, either a refrain of nonsense words, as

Ș-apoi daina și daina
Și iară daina, daina,

or a new line of text is sung with repetition. Some melodies are associated with definite longer or shorter refrains, which, to be sure, sometimes make sense, but nevertheless a sense which usually has no bearing on the principal text. In such a case at least, the refrain is bound to a particular melody (examples in Nos. 36, 50, 68, 85, 91, 92, 109, 132[36]).

It is strange that the above-mentioned syllable extension, especially in the second and fourth lines, is often missing in Maramureş. This omission in other neighborhoods is most certainly ascribable to urban

[34] [It is doubtful that these rhythms are actually fixed; in singing the peasants change the rhythm very often.—*Z.K.*]

[35] The eight-syllable texts, as well as the six-syllable Colinda texts, can also be interchanged with each other.

[36] [See the translator's note to the text of this melody.]

influence, but not here, since it occurs as much among the majority of illiterates as among those who have been to school.

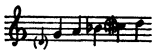
THE *COLINDĂ* SONGS

The number of *Colindă* melodies published herein (Class *A*, Nos. 1–19) is too small to permit a penetrating characterization. Also, the *Colindă* songs of the Rumanians exhibit far fewer local differences than do their *Hora* melodies. We shall postpone, therefore, a detailed examination of *Colindă* melodies, pending richer sources, and limit ourselves here to just a few outstanding features. The rhythm is mostly dance-like. Six-syllable lines are rather frequent. Most of the texts have one of the refrains proper to this genre, which is bound to the melody. The principal text is mostly of biblical content relating to Christmas, but nevertheless *Colindă* melodies are also frequently sung with ballad texts.

THE MOURNING SONGS

The song of mourning for young people[37] (Subclass *B* I, No. 20a.–h.) comprises two melody lines. Actually these merely consist of a recitation on the tones $c^{2}\sharp$ (d^{2}), $b^{1}\flat$ and g^{1}, which ceases at the endings of the lines. The final tone of the first line is $b^{1}\flat$.

The songs of mourning for old people[38] (Subclass *B* II, Nos. 21–23) are made up of four melody lines. Slow tempo (*Andante*); here and there strongly embellished, *parlando*. Final tone of the first and third lines: a^{1}; the second and fourth lines: g^{1}. Content-structure: $\mathrm{A}\ \mathrm{A_k}\ \mathrm{A_1}\ \mathrm{A_{1k}}$; in the first quarter only $\mathrm{A_1}$ is different from A. Scale:



Every text line is repeated; there is no refrain. Concerning No. 22, see the note to this melody, p. 186.

THE DANCE MELODIES

The dance melodies (Class *D*, Nos. 136–192) are played, as remarked above, by professional musicians (mostly gypsies) at weddings and social dances. The participants shout so-called "dance-words" (*strigături*) to the music, or sing these words along with the instrumental melody, which becomes so simplified in the process that its musical skeleton or even the original, unembellished form stands clearly forth.

[37] [That is, unmarried people.]
[38] [That is, married people.]

Introduction to Part One

The following list presents a description of the various dance genres.

1. *Joc fecioresc* (*Joc bărbătesc*): boys' (men's) dance; a round dance. As the name suggests, danced only by men, and indeed without special occasioning. The participants clasp each other's hands and form a circle. The Sunday dance begins with one of these. Very lively tempo. (M. M. ♩ = 180–170.)

2. *Învârtită* (or *Învârtitură*): revolving circle (sometimes *tropotită*: stamper). Danced in twos, by a boy and girl couple, with stamping revolution. No special occasion. At social entertainments, usually follows the previously cited dance. Usually extremely lively tempo (M. M. ♩ = 200–180.)

3. *Bătută din pălmi*: clapping together of the hands; or *de băut*: while drinking. Although these melodies are neither called dances, nor are they danced to, they belong nevertheless in this category because of their pronounced dance character. The appointed musician plays them during the meal, while the guests call out "dance-words" and give the beat by handclapping. Thus there is even rhythmical body motion in accompaniment to the melody, so to speak, as an atrophied choreographic element; in any case, sufficient grounds for numbering these among the dances. Tempo around M. M. ♩ = 150.

4. *Jocul nepoatelor*: dance of the granddaughters; or *Jocul babelor*: dance of the old women; or *Jocul lui Vili*: a round dance (Nos. 168, 180, 182). On any day during Shrovetide the village midwife throws a party to which she invites her clientele of the year. This dance is done only at this affair and danced exclusively by women. I was unable to uncover anything further about the origin of the appellation "*Jocul lui Vili*". Tempo about M. M. ♩ = 200.

5. *Jocul druştelor:* dance of the bridesmaids (No. 175). Danced by the bride and her bridesmaids upon the wall-bench, when the bridegroom (during the night) fetches the bride.

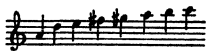
6. *Jocul ursului*: bear dance (Nos. 157, 167, 171). Solo dance of boys; no special occasion. Tempo varies considerably with locality.

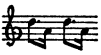
7. *Joc ardelenesc* (*Ardeleneşte*) (Nos. 166, 169, 185, 192). Danced by a pair of men facing each other. Tempo is that of the *Ardeleana* (M. M. ♩ = 100–108) which is very widespread among the Transylvanian Rumanians and which the village musicians often interchange with this dance. In the area I investigated, it is less well known than the other types.

8. *Bârsănească* (No. 170): a dance from the region of the Bîrsa (*Bárcaság*).[39]

According to the musical structure we divide the dance melodies into two large subclasses: those having free form and those with closed form.

Dance melodies in free form (*D* I: Nos. 136–163) are made up of motives of one or several measures which are repeated without interruption and which are without fixed form or ending. In this class belong types 1., 2., 3., and, as an exceptional instance, one *Jocul ursului*. They are played on the violin or the shepherd's flute, but with rare exceptions sound like imitations of the bagpipe. Probably in earlier times the bagpipe was the only instrument used for dances. However, it ceased to be used in this area twenty or thirty years ago. The scale of these melodies is:



(in a few, *g* instead of g♯, *f* instead of *f*♯). Typical is the interval between a^1 and d^2, apparently borrowed from the bagpipe, which is filled in very rarely by passing tones, occasionally with c^2♯ as a neighboring tone to d^2, but never by principal melodic tones. The melodies themselves actually consist solely of the tones from d^2 to c^3; the a^1 enters only as an auxiliary tone to d^2, mostly in the form:  This a^1 is nothing more than a reminiscence of the higher drone of the bagpipe, while the remaining tones correspond to the tones of the chanter or melody pipe of the bagpipe.[40] Doubtlessly this was also the scale of the bagpipe which has by now disappeared from Maramureş. If we analyze the intervals of this scale, we find that the tones from d^2 to c^3 correspond approximately to the eighth through the fourteenth tones of the natural overtone series. (Cf. p. 32 and Nos. 23i., 141d., 152.)

The *Învârtită*, *Joc fecioresc*, and *De băut* dance melodies which belong to this subclass are distinguished one from the other only in terms of tempo, not in musical character. Also they are, for this reason, not grouped according to the dance form they represent; rather, melodies having motives which are similar or closely allied are juxtaposed.

[38] [Bartók uses the German name "Burzenland". The Rumanian name of this region, which is in S.E. Transylvania, mostly in the district of Braşov, is Ţara Bîrsei. The Bîrsa is a tributary of the Olt river. The name means, literally, "the land of the Bîrsa".—*T.N.*]

[40] Curiously enough, the given example also corresponds rhythmically to the common bagpipe melodies. [Bagpipe element: sixfold repetition in No. 139a., No. 147b., No. 148, and so forth.—*Z.K.*]

In general, the melodies are preceded by an upbeat (indicated in the music by α), sometimes only by a long sustained tone, the upper fifth, less frequently the fundamental tone. Then follows the reiterated and more or less varied two-measure motive. Often this motive alternates with a second, or even a third motive, although the various motives do not stand in any organic relationship with one another. (The motives are designated by Arabic numerals in the music.) In isolated melodies a pair of motives form a four-measure period.

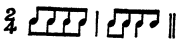
A two-measure motive forms a melody line. The rhythm is similar to that in dance melodies with closed form (see below). Since these melodies lack a true cadence, the musicians ordinarily append a brief cadential formula (designated by ω).

Since at the present time there does not exist a practical system on which to base a more detailed classification of such melodies exhibiting no fixed form, they have been arranged in order of increasing range.[41] In this connection, the drone tone a^1, which does not properly belong to the melody, was omitted from consideration.

The aboriginal aspect of these melodies derives not only from their primitive character, but also from the fact that this kind of dance music is only encountered in the nearly virgin, extremely primitive Ugocsa-Avas territory.

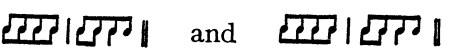
Dance melodies in closed form (*D* II: Nos. 164–192) are almost all four-line examples. Almost every kind of dance can be counted among them. The difference between types 1., 2., and 3. here also is merely one of tempo; thus it happened that one and the same dance was played for me in one village, more rapidly, as *Învârită*, and in another, at a somewhat slower pace, as *Joc fecioresc*. The other dance types are more sharply distinguished. Nevertheless, we have classified them not by their dance aspects, but according to the final tones of the melody lines.

Rhythm.—The rhythm of the melody line recalls the formula:



with which we are already familiar from the melodies with text (cf. p. 00). Four double lines are not rare. (Whereas in the texted melodies only one of these occurs: No. 82.) The rhythmic pattern of the double line is:

[41] [See, however, Appendix I (pp. 591–601; description on pp. 50–51) in Vol. I of *Rumanian Folk Music*. Here the motifs of Class *B* melodies (pieces without determined structure), in quasi-skeleton form, are grouped as follows: (1.) two-bar motifs; (2.) four-bar motifs; (3.) four-bar motifs with "shifted" rhythm (that is, in which beats 5–7 repeat beats 2–4); and (4.) motifs of three, five, and six bars.]



This pattern appears unequivocally in the melodies, which I even managed to hear in sung versions with text: they clearly evince this rhythmic form. Such double-line melodies are nonetheless seldom performed with singing. Since instrumental performance is more mobile, the simple eighth-note motion naturally seems to be richly ornamented: ♪ resolves most often into ♬ by means of passing or neighboring tones, less often to ♬♬ ; ♫ is replaced by ♫., very rarely ♫. , occasionally ♩; ♫♫ is found also, in place of ♩.♪.

Often, 2/8, 3/8 and 3/4 measures are capriciously strewn about in an otherwise consistently 2/4 melody. Such improvised prolongations or abbreviations have, however, no influence at all upon the rhythmic character of the dance.[42]

Structure.—Table 8 gives the final tones of the melody lines, Table 9 their internal differences.[43]

TABLE 8

Principal Caesura	Melody Numbers	No. of Cases
f^1	164a.b.c., 165	4
g^1	166, 167a.b.–172, 173a.–j., 174a.–e., 175, 176, 177a.–d., 178a., 179, 180a.–d.	35
b^1	181	1
c^2	182a.b., 183	3
d^2	184a.b., 185, 186, 187a.b.	6

TABLE 9

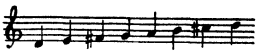
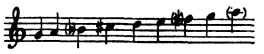
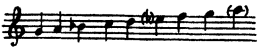
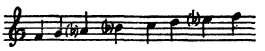
No.	Content-structure	Melody Numbers	No. of Cases
1	A A_k A_5 A_{5k}	178	1
2	A B A_5 B_5	164	1
3	A B A_5 B_k	183	1
4	A A B B_k	168, 182, 185–187	5
5	A A_k B B_k	166, 169, 171–176, 180, 181, 184	11
6	A A_5 B B_k	165	1
7	A B B_k B	179	1
8	A B C B	177	1
9	A A_k B C	170	1
10	A B B C	167	1

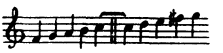
[42] [Needs more explanation. Bulgarian dances have rhythms exactly fitted with the dance.—*Z.K.*]

[43] Only the four-line melodies Nos. 164–187 are taken into consideration here.

Scales.—Table 10 can be regarded only as a tentative attempt to survey the scales and range of these melodies, since these particular tunes exhibit strong variation even in one and the same individual case. The arrangement of Tables 8–10 corresponds to that of Tables 4–7.

TABLE 10

Scale	Melody Numbers	No. of Cases
	Group 1a 167a.b.	1
	Group 1b 166, 168, 169, 172, 173a.–i., 174a.b., 175, 176, 178–180, 184, 186	22
	Group 2a 164b.c., 170, 171, 177a.b.	6
	Group 2b 164a.d., 174c.d.e., 177c.d., 181, 185, 187	10
	Group 3 182, 183	2

The scale of No. 165:  consists of two conjunct pentachords of identical intervallic pattern, as in No. 42 among the melodies with text (cf. p. 20).

As is evident from the Tables, most of the four-line dance melodies have the principal caesura on g^1, the structure A A_k B B_k or A A B B_k and the scales given under 1b and 2b.

These characteristics also apply to the *Ardeleana*-type dance melodies from the other Rumanian neighborhoods in Transylvania, so that this group can with every reason be regarded as a borrowed repertoire. Now, since the newer *Hora* melodies with text, typical of Maramureş, are similarly characterized, it might be inferred that they were also formed under the influence of the borrowed dance melodies.[44] This conclusion, however, must remain hypothetical, as long as we are unfamiliar with the song treasury of Bukovina and Moldau.

Occasion and manner of performance.—As noted above (p. 22), the dance melodies are played as accompaniment to dancing. The profession-

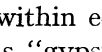
[44] See the author's discussion on pp. 12–16

al musicians play the melodies more or less richly embellished. The dancers—chiefly the men—speak or cry out, to the basic rhythm, short two- to four-line so-called "dance-words" (*strigături*, Nos. 163a.b.d.). Or, they sing the words to the unembellished eighth-note motion of the melody (as in the melodies with free form, Nos. 143b., 158, 159a., 160a., and in the four-line melodies Nos. 164a.b.c., 177a.b., 178c.d.e., 179). The latter method almost never occurs with the double-line dance melodies in Maramureş. On the other hand, only dance melodies in free form and only *sung* "dance-words" are known to the Ugocsa-Avas area, which, to be sure, is related to Maramureş, but whose music, in many ways, is more untouched by time and freer of external influences.

It proved impossible to distinguish sharply between the four-line dance melodies with sung text and the newer *Hora* melodies. The impossibly vague accounts given by the singers cannot be considered decisive; the kind of text is equally useless for this purpose, for although the dance melodies which are sung are exclusively those with *strigătură* texts, I have nevertheless heard such texts, along with other lyrical-epic texts, sung to melodies which had been definitely ascertained to be of the newer *Hora* type. Nor can the difference be determined on the basis of final tones, structure, scale, or range. Only with respect to rhythm can one safely generalize that the dance melodies with sung text tend to move preferably in equal eighth-notes, whereas the newer *Hora* melodies tend towards dotted rhythms ♫♪ ♪♫. Yet even here the borderline is somewhat obscure (see, for example, No. 31 among others). Since the newer *Hora* melodies are also to be found in dance rhythms, exactly like the dance melodies, they can, here and there, be readily interchanged.

Instrumental performance of the dance music presents, at the present time, a sad picture: with the obsolescence of the bagpipes the dance music has unfortunately fallen into the hands of the gypsies. The gypsy, however, plays now for the dances of the peasants, and now for the gentlemen; he intrudes his own inconstant temperament everywhere, imports all kinds of foreign music, fuses all these elements, adorning them with flourishes learned from cultivated West European society and plays, finally, dance music in which even the connoisseur of folk music finds it difficult to untangle the strands.[45] There are praiseworthy ex-

[45] [Here, in the margin of the corrected published copy, Bartók adds (in pencil) the Hungarian word *adat*? (= data?). There is also an indication that Kodály questions the use of the description "cultivated society."]

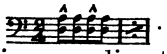
ceptions, as, for example, the gypsy form Onceşti,[46] who played, relatively, considerably less like a gypsy than his contemporaries. In classifying the dance melodies I ignored the gypsy distortions and interpolations (see the remarks on pp. 42–43). In addition the scale formation of the gypsies wavers perpetually. They alter, from one measure to the next, major and minor thirds and other intervals quite arbitrarily. The hallmark of the "gypsy" performance however is a curious *rubato* departure of the melody from the fixed dance rhythm: the individual measures retain, in fact, precisely their equal lengths; separate parts of a single measure, however, are shortened, and the remaining parts extended by the same amount. Thus, one frequently hears something in between and ; in  the first sixteenths are somewhat longer, the last correspondingly shorter, or, conversely, the transformation proceeds gradually by degrees. A most extremely rhythmic performance with irrational note values within equal measures qualifies, therefore, what we mean by the words "gypsy-like."[47] The kind and degree of divergence from the rational bestows the impression of improvisation, and more generally, of distortion: in actual fact one finds "gypsy-like" performances among peasants only where contagion from gypsies is demonstrable.[48]

I obtained many less distorted dance melodies from the players of the shepherd's flute; however, in these cases they depart quite radically at times from the customary tempo.

With the mention of the shepherd's flute we are ready for a new chapter.

INSTRUMENTS

1. For the dance, the gypsy plays on the ordinary European violin (called *cetera* in Maramureş); a second accompanies him on

2. The ordinary guitar (strung, however, with only two strings and tuned to the fifth d_0–a_0) in the ostinato rhythm:  . The accented eighths are plucked (without plectrum) in one direction, the

[46] The gypsies from the Ugosca-Avas region preserve with astonishing purity the melodies inherited from the bagpipe.

[47] [That is, *rubato* in the old meaning (see Kaminski). Or, in other words, a strict accompaniment with a "Chopin *rubato*" in the melody only.—*Z.K.*]

[48] [Isn't it everywhere?—*Z.K.*]

unaccented in the opposite direction. This instrument is called *zongora*[49] in many places; in others, *cobza*. It has ostensibly made its appearance only in recent times; now, however, it is played everywhere, accompanying the fiddle.

3. The common shepherd's flute, here called *tricşa*, elsewhere *fluer*, is a thin, wooden, notched flute, approximately 30–40 cm. long, with six fingerholes for the production of the diatonic scale, ordinarily with neutral third and seventh. On this instrument of the shepherds is played, by preference, the melody "of the lost sheep," a sort of instrumental program music, and also the *Hora lungă* or other *Hora* melodies. Dance music is also played on the shepherd's flute, not for dancing, however, but merely for the player's own pleasure.

4. The *fluer lung* is a notched flute like the above, but longer; at least doubled in length.

5. The *Tilincă cu dup* is a thin, wooden, notched flute approximately 80 cm. long, without any fingerholes (cf. No. 23i.).

6. The *Tilincă fără dup*, like the previous instrument, is a long flute without fingerholes, but without notch. The function of the notch is replaced by a singular pursing of the lips, while the flute is held somewhat obliquely (similar to the North African *Gsba*). On both types of *Tilincă*, only natural tones can be produced, since fingerholes are lacking. During the playing, the lower opening of the flute is stopped now and then for a moment with the index finger of the left hand, for a quite specific purpose. I was not able to ascertain what effect this closure has or which tones it affects, either anywhere in the field or from the phonograph recordings. Supposedly, only the *Hora lungă* can be played on the two *Tilincăs*.

7. The alphorn (*bucium*) is a straight tree trunk about two meters long which has been sawed off according to length and hollowed out. After further adjustment it is firmly wrapped with tree bark along its entire length and is provided with a wooden mouthpiece. Recently, this wooden natural horn of the shepherds has gradually been replaced almost entirely by alphorns which are constructed by tinsmiths who rivet together tinplate tubing sections, making a conically expanding length of 20–25 cm. Attention should be called to the use of this instrument at burials: two or more appointed alphorn players play the lament *dupa morţii* (Nos. 193, 194, 197) during the burial procession, the melody of which, however, is not identical with the death songs. Besides this, other shep-

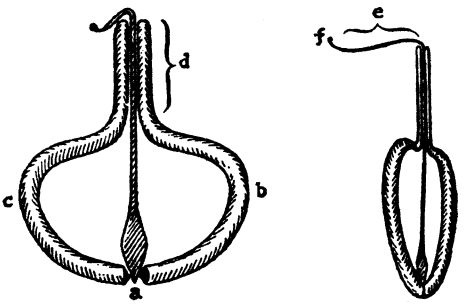
[49] From the Hungarian *zongora* = keyboard instrument.

herd melodies are also played on the alphorn (*a oilor*, Nos. 195, 196, 201; *când merg oile la munţii*, No. 198; and so forth).[50]

Unfortunately, on my field trip, I had great difficulty in finding an alphorn in good condition or a skilled player. For this reason this part of my collection (Nos. 193–205; cf. also 206–207) is somewhat spotty and the collected pieces not entirely reliable.[51]

The instruments discussed up to this point are played exclusively by men.[52]

8. The favorite instrument of the women is the so-called jew's-harp (*drâmba*, cf. No. 141d., 152). A strong iron wire is bent into a horseshoe (see the illustration: c–a–b) of about 35 mm. diameter, which extends into two almost touching parallel arms (d) about 20 mm. long. From the middle of the horseshoe (a) projects a freely movable steel tongue, between the two arms and beyond them for 2–3 mm.; its end, 17 mm. long, is bent at right angles to the main body.



The instrument is played in the following manner: the horseshoe is held between the points of the index and middle fingers (at b) and the thumb (at c) of the left hand; the upper arm (d) is pressed along its whole length against the row of upper teeth, so that the free end of the steel tongue (e) stands outside. Between upper and lower teeth a gap is left, in which the steel tongue can freely vibrate. The oral cavity forms a resonating chamber. When a finger—usually the index finger—of the right hand plucks the end of the steel tongue (f) which is provided with

[50] The Ukrainians play similar melodies on their alphorns. Without doubt the Maramureş Rumanians have adopted these melodies. Cf. Vladimir Suchevics, *Huzulschtschina*, Vol. III, pp. 100–102 (published as Vol. V of *Matériaux ucraino-ruthènes*, Lemberg, 1902).

[51] The alphorn players from Ugocsa-Avas are far more skilled, but they are able to play only *one* type of melody on their instruments.

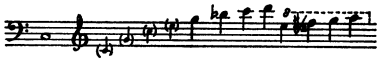
[52] [The *bucium* is also played by women in Transylvanian Rumanian instrumental performance.—*Z.K.*]

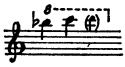
a tiny hook, a rather full tone is sounded. The overtones of this fundamental tone are strikingly reinforced, now this, now another, according to the positioning of the tongue and lips. Retracting the tongue and pressing the lips together fortifies a lower overtone; advancing the tongue and separating the lips brings out a higher one.[53] The reinforced overtones form the melody, which is therefore restricted to the steps of the natural tone series. Against these, the fundamental tone sounds continuously as an organ point.

During the playing, breathing is done through the mouth; the tone is made louder this way.

Being as short as it is, the steel tongue vibrates after a single plucking for at best three to four seconds, during which time the prominent overtones sound in a smoothly connected legato. During the vibration the tone or the legato group of tones can be interrupted by the alternation of the breath, for example:

at (a) inhalation, at (b) exhalation. The overtone reinforced as a melody note is sometimes not quite pure; a few strong and some very feeble higher overtones may sound along with it. This very effect imparts to the jew's-harp music its peculiarly hazy, buzzing sound. In order to give prominence to the deeper partials, the tongue has to be uncomfortably retracted. Also, the second to the sixth partials do not furnish a diatonic melody sequence. For this reason, generally only the partials from the sixth or seventh upwards are used:



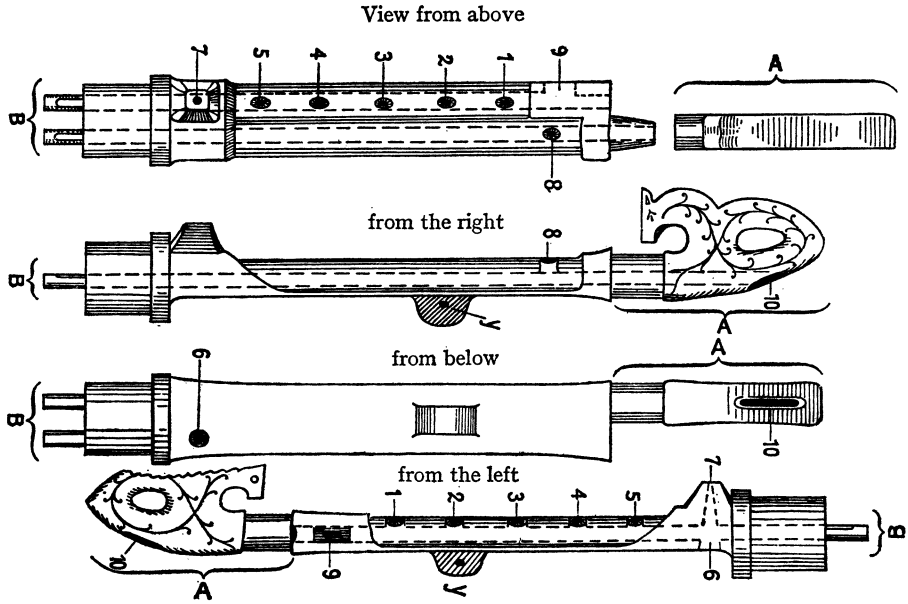
The higher overtones occur less frequently, especially  . Not all jew's-harps are pitched alike; the fundamental usually lies between *b* and *d*. The Maramureş Rumanians play agreeable dance tunes and other melodies on this instrument; preponderantly, though more primitively, those with smaller range.

9. A description of the bagpipes (*cimpoae*[54] or [*s.*] *cimpoiu*) ought to be included here, although it has disappeared from use today in the Maramureş area. Nevertheless its construction and performance technique have significant after-effects on the dance melodies (see p. 24).

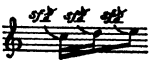
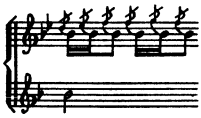
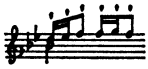
[53] Thus the technique is the same as when we produce a hissing whistle between the clenched teeth.

[54] This term serves as the collective plural in the popular Transylvanian patois.

The illustration shows the chanter, or melody pipe, and the (higher) drone of a Hungarian bagpipe from the southern part of present-day Slovakia (which is inhabited by Hungarians), which is exactly like the Rumanian instrument, except that the Rumanian ones generally have shorter pipes tuned about a fourth higher. Both pipes are made from a single piece of wood and provided with single reeds (B); thus they form a double clarinet (*cărabă*). In addition the bagpipe has another, lower



drone (*dârloni*). The drone (fundamental tone f^1) is elongated by a detachable additional piece of pipe (A). Both pipes are regulated according to the pitch of the tuning holes (*ghizăile*, 9, 10) which are partly closed with wax. The drone has a fingerhole for the little finger of the right hand, which, when open, raises its pitch to the fundamental of the melody pipe ($b^1\flat$). The six fingerholes of the melody pipe provide the scale: (b^1), c^2, d^2, $e^2\flat$, f^2, g^2, b^2. A narrow tuning hole (7) is bored through an extension opposite to the highest fingerhole (6), which lies on the underside of the pipe and is covered by the thumb of the left hand. This tuning hole, when open, raises the aforementioned scale by a semitone. Hungarian players generally do not make use of it, and therefore block it permanently with wax. Otherwise, it serves chiefly, along with the lowest fingerhole (1), to produce trills on c^2–$d^2\flat$; a Rumanian player

from Hunyad therefore termed it *lili*. Especially characteristic of bagpipe style are sharp, very short grace notes with f^2 (fingerhole 6), for example:  or grace notes before $b^1\flat$:  which resound with the melody in a very biting *staccato*, while the decorating tones blend with the drone:[55] 

MUSICAL DIALECTS

A few words might be added here about the smaller local differences in melodic characteristics, the folk music dialects of those Rumanian areas which have thus far been scientifically investigated.[56]

The basis of division into dialect areas is the group of *Hora* or, as they are officially named, *Doina* melodies,[57] since this is the largest and most important group, and since it is most impregnated with distinctions based on region. The differences among the *Colindă* melodies of the individual areas are for one thing less clearly defined, and, for another, the borderlines of the dialect areas of the *Colindă* melodies do not precisely coincide with those for the *Hora* melodies. For the time being, moreover, what is known about the dance melodies does not form a picture clear enough to be decisive in such determinations.

The material on *Hora* songs embraced in this volume represents the northern or Maramureş Rumanian musical dialect, and specifically, the older style by the *Hora lungă*, the newer by the new *Hora* melodies. We have already established their characteristics in previous pages. The neighboring Rumanian community in Ugocsa county also belongs to this dialect group.

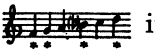
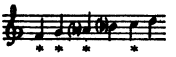
The second and perhaps most important musical dialect among Rumanians is the southern, the domain of which extends westward from

[55] An exact description of the bagpipe, along with music examples, appears in my large collection of Slovak folk music. [*Slovenské ľudové piesne*. Bratislava: Academia Scientiarum Slovaca, Vol. I (1959), pp. 64-66, 102. See, however, the even more comprehensive discussion in Vol. I of the present publication: pp. 19–23.]

[56] A part of the Bihor material has appeared in the studies in Rumanian ethnology published by the Academia Română (see my Preface, p. 1 [and fn. 3]). In addition, some useful material can be found in both of the following collections: Pompiliu Pârvescu, *Hora din cartal*, *Ibid.*, I, 1908 (63 instrumental dance melodies); P. Ciorogariu, *Cântece din popor*, Bucharest: Socec & Co., 1909 (60 melodies with text).

[57] That is, those with lyrical-epic texts; melodies sung without special occasioning.

the line running through the counties of Bihar [Bihor], Alsó-Fehér [Alba], and Hunyad [Hunedoara] (perhaps Szeben [Sibiu] also) to Argeş.

The southern dialect divides into three sub-dialects: the Bihar, the Banat, and the dialect with Phrygian cadence which dominates the remaining areas. The *parlando* style of performance is characteristic of all three; three-line melodies are typical of the Bihar dialect and four-line of Banat. The principal caesura of the melody is f^1, the scale of the Bihar dialect and the one with Phrygian cadence is:  in the Banat dialect:  (* indicates the principal tones).

The third dialect area includes the county of Szatmár [Sătmar] (probably also Szilágy [Sălaj]) and the Mezőség.[58] This dialect most likely originated under the influence of the old Hungarian *parlando* folk melodies and for this reason might even be called the "dialect of Hungarian character."

This latter again falls into two sub-dialects: the Mezőség and the Szatmár. They are characterized by the *parlando-rubato* style of performance, the anhemitone- pentatonic scale introduced under 2a (p. 19, Table 7), and by $b^1\flat$ as the final tone of the principal caesura (thus, characteristics which agree with those of the old Székely melodies).

Mention ought to be made here of the extraordinary disparity among the old and new Maramureş and the southern dialects. It is as if we were confronted by the folk song literature of three entirely unrelated peoples, completely foreign to one another. This profound separation would be wholly inexplicable if it were not true beyond all doubt that the old Maramureş style, the *Hora lungă*, was taken over from the Ukraine. For part of the Maramureş music in the newer style also, if it is not a direct acquisition, we can certainly show foreign influence at work. At the present stage of research, therefore, the southern must be regarded as the only truly Rumanian folk song dialect.[59]

It should be noted that the counties of Szilágy, Beszterce [Bistriţa], Kis- and Nagyküküllő [Târnava Mare], Brassó [Braşov], Fogaras [Făgăraş], and Szeben, as well as all of former Rumania (with the exception of the Argeş region[60]) and Bessarabia are still entirely unknown as far as

[58] [Undoubtedly the Câmpie (Mureş, Someş, eastern Cluj and Turda, and Southern Sătmar), a hilly country in central Transylvania. Cf. the author's discussion in Vol. II, p. 18.]

[59] [The reader should refer to the author's chapter on musical dialects in Vol. II (pp. 12–21) in which he divides his material according to five dialectal areas: (1) Bihor, (2) Hunedoara-Alba, (3) Banat, (4) Câmpie, and (5) Maramureş.]

[60] [A region in the Old Kingdom of Rumania, just below Sibiu and Făgăraş, to the south of the Carpathian range.]

folk song research is concerned. So few comprehensive and well-organized collections of south Slavic material are available for use that, as yet, final conclusions cannot be drawn.

Naturally, melodies from neighboring dialect areas are frequently freely appropriated. Thus, for example, the Maramureş newer *Hora* melodies are also rather well known in the area of the Mezőség dialect—isolated examples even in the Székely district; conversely, several melodies from Szatmár (for example, Nos. 33, 103, and possibly 127) and Mezőség (No. 123) have found their way to Maramureş.

VARIANTS IN RUMANIAN PUBLISHED COLLECTIONS

TABLE 11

(Numbers preceding the colon represent *Maramureş* music examples; variants are in italics)

Bartók, *Rumanian Folk Music*			Other Material
Vol. I	Vol. II	Vol. IV (Part 1)	
103: *727*, 175: *403*.	20: *616*, 23: *613*, 36: *397*, 37: *579*, 43: *575*, 76: *438c*. (*Arii din Bihor*, *257*), 96: *542*, 98: *543*, 100: *122e.*, *407c*. (*Arii din Bihor*, *164*, *12*), 102: *545*, 103: *280*, 111: *549*, 114: *550*, 120: *573*, 132: *506*, 133: *552*, 175: *415*.	1: *46*, 3: *121*, 5: *21*, 6: *61*, 7: *66*, 8: *92*, 9: *62*, 10: *64*, 13, 14: *73*, 16: *21*, 17: *29*, 18: *121*, 19: *108*.	85: Golestan, *1*[61]

PROVISORY LIST OF FOREIGN VARIANTS[62]

TABLE 12

(Numbers marked with * indicate further explanation will be found in the Notes to the Melodies)

Mus. Ex. No.	Variants in Other Materials[63]
11	Hungarian variant: $\underline{1}$ $\boxed{3}$ $\underline{\vert 1}$, *Angyal Bandi*.[64]
12	Hung. var.: $\underline{1}$ $\boxed{5}$ $\underline{4}$.[65]

[61] [See Bibliography, below.]

[62] [See the discussion on p. xxvi concerning this and the preceding editorially-compiled tabulations.]

[63] [Abbreviations used to designate publications in this table are described in the Bibliography (p. xxv–xxvii).]

[64] Probably incomplete: *8*, *6*, *8*, *6*, $\underline{3}$ $\boxed{3}$ $\underline{?}$.

[65] Incomplete? A A^5 A^5 A?

(*continued*)

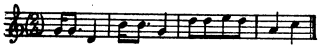
Mus. Ex. No.	Variants in Other Materials
17	Hung. var.: 3 2 1.
19	Hung. (Bukovina) var.
21	Kuhač, 705 ("Tab. of Mat.", 175[66]).
22*	Foreign origin?
31	Hung. var.: 4 4 ♭3.[67]
35	Hung. (Bukovina) var.: 4 5 7.[68]
36	Hung. var. of str. 3 (refrain); Kuba, *B.H.*, 16; *Pred. Srb.* (= Đorđ., *Nar. pev.*, 118/1), 333; Kuhač, 1446. ("Tab. of Mat.", 1021a.b.c.).
37	Hung. (autochthonous) var.: 1 1 1,[69] *Hungarian Folk Music*, 269.
38	Hung. var.: 1 4 V.[70]
41	Hung. (Bukovina) var.[71]
44	Hung. var.
45*	Hung. var.[72] *H.F.M.*, 45.
46	Hung. var.: 7 ♭3.[73]
49	*H.F.M.*, 269.
62	Hung. (a.)[74] and foreign (b.) vars.
63	Hung. (*Erd. magy.*) var.: ♭3 ♭3 ♭3.[75]
65	Hung. (*Cigánynóta*) var.
66	Hung. var.: 1 1 2 *7*, 1–6.[76]
70	Hung. var.[77]
72	Several Hung. vars.: 5 1 ♭3 *8*, 1–8.[78]
73	Var. d. = Hung. var.[79]
74	Hung. (Bukovina *csárdás*) var.[80]
83	*H.F.M.*, 196.

[66] [That is, B. Bartók, *Tabulation of Serbo-Croatian Material*, MS. deposited at the Music Library of Columbia University, New York.]

[67] Second half: *Irîglik a bajuszon* (They envy my moustache).

[68] [Cf. B. Bartók and Z. Kodály, *Erdélyi magyarság. Népdalok*, No. 134.]

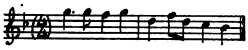
[69] [Cf. *Erd. magy.*, 12.]

[70] 

[71] The variant is twice as large.

[72] [Cf. *Erd. magy.*, 116.]

[73] [Cf. *Erd. magy.*, 104.]

[74] 

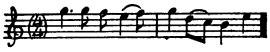
[75] [Cf. *Erd. magy.*, 59.]

[76] Beginning of *Szoknyát veszek* (I buy a skirt).

[77] "New-Hungarian" phrase. [Cf. *H.F.M.*, 77.]

[78] [Cf. *Erd. magy.*, 26.]

[79] Like the second half of *a kicsi kormos* (The little sooty).

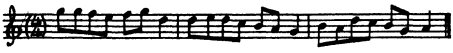
[80] 

(*continued*)

Mus. Ex. No.	Variants in Other Materials
84	*H.F.M.*, 196; Hung. var.: 4 ♭3 4.[81]
85	Hung. var.[82]
88	Var. b. = Hung. *dudanóta* (bagpipe tune) var.[83] Cf. also 5 1 2 7, 1–8.[84]
91*	Hung., Slovak vars.
93*	Szini, ? Cf. Bogár Imre.[85]
94	Hung. var.[86]
96	*Erd. magy.*, 54.
97	*Erd. magy.*, 59.
98	*Erd. magy.*, 58.
103	Szatuná Székely?
104	*H.F.M.*, 50.
105	*Erd. magy.*, 104.
107	Hung. var.;[87] *H.F.M.*, 52; *Mus. pop. Hongrois*, 60a. (Hung. var.), 60c. (Serbo-Croatian var.: Žganec, 194).
110	Var. a. = Hung. var.: 4 4 4;[88] var. b. = Hung. var., *H.F.M.*, 271.
117	Bartalus, ?[89]
118	Hung. var.?
119	Hung. var.?
120*	Hung. (and Rumanian) var.: 1 5 5/3.[90]
123*	Hung. (and Rumanian) var.: 4 5 7.
124	Hung. var.[91]
125	*Mus. pop. Hongrois*, 61a. (Hung. var.).
128	*H.F.M.*, 28.
129*	Bartalus, 12/11; Mátray, 60; Szini, 185/167.
130*	Hung. var.
131	Bartalus, ?[89]

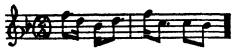
[81] *Vékony cérna köménymag* (Thin thread caraway-seed). [Published in Kodály, *Folk Music of Hungary* (New York: The Macmillan Co., 1960?), p. 48, No. 52, (1). See also the original Hungarian edition: *A magyar népzene* (Budapest, Zeneműkiadó Vállalat, 1960), p. 20, (1).]

[82] Compare the beginning with Gábor Ignác [the performer?].

[83] 

[84] Istensegíts (Bukovina). [Cf. *Erd. magy.*, 25.] Var. c. = Hung. var.:

[85] [The performer?]

[86] *Jaj, istenem, be szégyellem* (Oh, my God, how ashamed I am): 

[87] [Cf. *Erd. magy.*, 105.]

[88] *Vasárnap bort iszom* (On Sunday I am drinking wine).

[89] *Cifra gombos nyosz.* (Gorgeous ornamented bedstead).

[90] *Kerek as én kis kalapom* (Round is my little hat).

[91] *Hej, Dunárú, fuj a szél* (Wind is blowing from the Danube, heigh-ho!).

(*continued*)

Mus. Ex. No.	Variants in Other Materials
132*	Hung. var.[92] Bartoš, 636.
133	Hung. var.[93]
134	Var. a. = beginning of *6, 6, 8, 6,* Hung. var.;[94] *H.F.M.*, 271.
138*	Ruthenian origin?
141	Hung. (vocal) vars.; second half of a. is similar to Kodály, Marosszék Dances.[95]
160	*H.F.M.*, 291.
169	Hung. (Bukovina gypsy) var., not yet published.
174	Var. c. = Hung. (Kászon[96]) var.
175*	Hung. var.
182	a. (str. 4) = Rumanian dance for piano;[97] Kájoni Codex, 13.[98]
183	Hung. (*cigánynóta*) var.[99] Also Hung. var.: $\boxed{8}$ $\boxed{\flat 3}$ $\boxed{4}$.[100]
185	Hung. var.: $\boxed{7}$ $\boxed{5}$ $\boxed{\flat 3}$. Cf. Kájoni Codex (*Mikes Kelemen*).
187	Var. a. = Hung. instrumental var.: $\boxed{5}$ $\boxed{5}$ $\boxed{7}$, not yet published; Var. b. = $\boxed{7}$ $\boxed{5}$ $\boxed{\flat 3}$.
191	Hung. var.[101]

EXPLANATION OF THE SIGNS USED IN THE MUSIC NOTATIONS [102]

1. Melodies bearing identical Arabic numbers are variant groups, each variant of the group being distinguished by an additional small letter (a., b., or c., and so forth). Minor variants appear as marginal notes in small notation. For this purpose, reference figures are used both in the melody and in the marginal notes, placed above the staves, for example, 1), or 1)—, 2), or 2)—, and so on. Asterisks, such as *, **, and so forth, refer to the Notes to the Melodies on pp. 186–192.

[92] [Cf. *Erd. magy.*, 138.]

[93] [Cf. *Erd. magy.*, 150.]

[94] [Cf. *Erd. magy.*, 148.] First half of var. b. well known in Hungary.

[95] The orchestral version only—in the horn part, near the end [pub. by Universal Edition, 1930].

[96] District in Eastern Transylvania.

[97] [Cf. Bartók, Two Rumanian Dances (pub. in rev. ed. by Boosey & Hawkes, 1950), II., measures 19–20, 23–24, and so on.]

[98] [See Kodály, *Folk Music of Hungary*, p. 144, fn. 157 (= *A magyar népzene*, p. 78, fn. 149).] The Codex, a collection of 17th century melodies, was published in 1910.

[99] Cf. Kodály, *Hungarian Folk Music for Voice and Piano*, Vol. IV, No. 24, *Cigánynóta* (Gypsy Song) [Universal Edition, 1924–1932]. See also Kodály, *The Spinning Room* [Universal Edition, 1932].

[100] *Senki menyecskéje* (Nobody's young wife). [Cf. *Erd. magy.*, 115.]

[101] The same as No. 175 [see its Note]. The repetition is at the lower fourth (as Bartalus).

[102] [See the editorial commentary above, p. xxvi, with regard to this section.]

2. At the end of each section in the first stanza (sometimes in one of the following stanzas), over the final tone or the tone considered as structurally the final tone, appear the figures in], □, or [.[103]

3. The designation of pieces, from No. 136 on, is placed above the first staff in the center of the page, the name of the instrument(s) at its right. Violin and certain other instrumental pieces are not transposed in the publication.

4. After each piece are listed the data concerning the record number (preceded by F.), the name of the village, the name of the singer(s), and performer's age. After these data, Cf. or Var. followed by a figure refer to variants of the melody in this volume or in other of my Rumanian publications. The singers, if not otherwise expressly noted, are exclusively peasants. Whenever the variants do not have name and place information, they derive from the same person as the principal version of the melody.

5. The indication *rubato* means a manner of performance in which the notated rhythm of the melody is not strictly observed, but rather, many hardly noticeable and difficult to notate abbreviations or extensions of time values occur. In such cases the metronome reading is given in parenthesis.

6. Before the first bar of certain pieces is the pitch indication—a black note without stem which always refers to g^1.[104]

7. Bar-line division is missing in melodies which seem to resist it, because they lack a feeling of fixed meter.

8. When melodies exhibit two kinds of endings, one for text lines of seven, the other for eight syllables (as is usual with the ordinary *Hora* melodies), one ending is shown by upward, the other by downward note stems. If this means of notation cannot be employed, the second ending is given in a footnote. If the endings differ only as to the form of the melismata, the slur over the melismatic group is given in parentheses.

9. ♭/2 lowers by a quarter-tone, ♯/2 raises by a quarter-tone.

10. Melismatic groups always have a slur. Each single note in groups connected with a beam, yet without slur, is sung to a separate syllable.

11. Syllables of the "whisper-upbeats" appear with wavy underlines. Sometimes one or more tones are missing from the phonograph recording through fault of the singer; these are given in small brackets [ ].

[103] [See also the author's explanation of signs used in *R.F.M.* Vols. I (pp. 58–61) and II (pp. 42–46).]

[104] [See General Remarks, p. 43, below.]

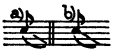
12. I use three kinds of signs to indicate lengthening of tones: the small inverted breve ⌒ indicates a barely perceptible extension, about half the notated value, in duration; the common *fermata* 𝄐 approximately doubles the length of the tone; the addition of *lunga* above the *fermata* sign extends the tone by several times its written value. A *fermata* in parenthesis is one not consistently observed. Pauses above the barline are "dead" pauses of definite length.

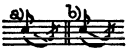
13. Tones notated in small-head notes are to be read in their full value, which should be reckoned from the value of the large-head notes with which they are slurred. The former are sung with less emphasis, less accentuation; so to speak, fleetingly.

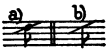
14. The following signs are used to designate the "sliding tones" (*portamenti*) mentioned on p. 17:

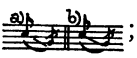
is a slide from an indeterminate pitch to a definite one. The beginning of the slide lies in the proximity of the beginning of the sign /. The duration of the slide is indefinite, taking away from the written note about half of its value.

is like that described above. The slide, however, takes place *before* the written note, which remains unshortened.

 are slides from definite to not precisely determinable pitch. In case a) the initial tone is held a little (about half, sometimes three-quarters of its written value). The remaining time is consumed by the slide. In case b) the slide begins immediately after the sounding of the initial tone and continues throughout the whole extent of the note value.

 are slides from and to definite pitch. The distinction between case a) and case b) is the same as that described in the preceding paragraph.

 are slides from and to indefinite pitch, throughout the duration of a definite note value. The initial and final pitch of the slide is as described, respectively, in the first and third paragraphs of this section. In case a) a barely perceptible pause on the tone given by the note can be observed; in case b) the slide is thoroughly blurred.

is a slide less blurred than  ; the tones given in small notes can be quite clearly discerned.

15. indicates the sounding of a tone whose pitch cannot be defi-

nitely determined. The pitch of the × sign shows the closest approximation to the pitch of the tone.

16. To render more practicable a survey of the construction of the dance melodies with indeterminate form (Nos. 136 ff.), I assigned numbers and letters to the two-measure motives: 1a 1b 2a and so forth. Motives with the same number are variants. Motives of 2 + 2 measures which form a period are denoted by 1a 1b. Introductory measures are specified by α, the final measures by ω. Undesignated measures are distortions of the gypsy type which are not characteristic of the music of this region.

17. Melodies enclosed in large brackets [ ] are those in the dance melodies with fixed form, consisting for the most part only of a distorted repetition of the principal motive or of expansions in the gypsy manner, and, therefore, are not taken into account in determining the form.

18. Letters or syllables underlined with ∾ are additional particles, not belonging structurally to the proper text; underlined with — are complementary syllables (see p. 9).

19. Refrains are marked with r., lines with loose syllables with ⌣.

20. In the alphorn melodies (Nos. 193 ff.) the grace note designated by ⌖ signifies a forceful, abruptly produced, loud and resounding sound which is extremely characteristic of the alphorn music from Maramureș and Ugocsa-Avas. The small *cresc.* sign next to the small notes with beamed stems in the first, fourth, and sixth measures of No. 195 is intended to mean the strange swelling of the held horn-tones characteristic of this area. The ⅂ sign in the same melody signifies a curious snapping effect of the relevant tone.

21. When the listing of the performer's name has been omitted for certain reasons, the data sections contain the following general indications in Rumanian:

un om:	a man	*o fată:*	a girl
un fecior:	an (unmarried) young man	*mai multe fete:*	a number of girls
o femee:	a (married) woman	*un țigan:*	a gypsy
muieri:	women	*un țigan bătrân:*	an old gypsy

GENERAL REMARKS

The intervals do not always correspond to those possible in our chromatic scale. In particular, an augmented second is almost never pure.

This deviation varies with the individual melodies, but remains the same in a given melody, generally. More significant divergences appear in the intervals of the third and seventh; they are often "neutral." If the raising or lowering of a tone more nearly approaches a quarter-tone than a semitone, I specify it, as mentioned previously (p. 40), by ♯/2 or ♭/2.

The (diatonic) scales of the individual shepherd's flutes manifest more or less sizable deviations as a consequence of the positioning of the fingerholes. But one should not overlook the fact that a few of the deeper tones of the shepherd's flute (for example, the fundamental) sound too low in comparison with the same tones in the higher octave, or that the player can produce more or less raised tones through incomplete coverage of the fingerholes.

The intonation of the gypsies is thoroughly unreliable.

To facilitate comparison, all of the songs have been transposed so as to yield a common final tone (g^1). It would seem superfluous to give the original pitch level in every case, since it changes arbitrarily within the vocal range of the singer. Most of the songs have about the same level, since the women's voices are low (alto or low mezzo-soprano). The preference, the *Hora lungă* excepted, is for very loud singing, almost shouting, and therefore, on the highest pitch level—but always with chest, never head tones.

STATISTICAL DATA CONCERNING THE OUTPUT IN VILLAGES

(Totals marked with * indicate only one performer in the village)

Village	Number of Melodies by Class:													
	A 1.	A 2.	A 3.	B I	B II	C I	C II 1.	C II 2.	C II 3.	D I	D II 1.	D II 2.	E	by Village
Bocicoiel		1	1	1	1	1		1	14	1	3			**24**
Breb				1	1			1	6					**9***
Cuhea			1						19	1	1			**22**
Dragomirești	2	3		1	1	1	2	1	13	6	7		2	**39**
Glod			1		1				7	7	3		5	**25**
Ieud		7	2	3	1	4	2	1	34	7	10	1	4	**76**
Nanești						1		2	10		9			**13***
Onceşti		4	1		1	1		1	18	11		1	6	**53**
Pătrova				1	1		2		10	2	3			**19**
Poieni		4				1	1		10	2	10	2		**30**
Văleni		3		1	1	1	4		6	11	6	1		**34**
Vișăul-de-jos	1	1	3		3	2		1	13	5	5			**34**
Totals	*3*	*24*	*9*	*8*	*11*	*12*	*11*	*8*	*160*	*53*	*57*	*5*	*17*	***378***

Music Examples

A 1.

1. Poco rubato ♩ = (80)

'Nda-tă-mi, Doam-ne, d-amaudzi-tu Dom-nu-lui, Dom-nu-lui Doam-ne!

F. 2123 d), Vişăul-de-jos, Mărie Ardelean (ca. 25).

2. Andante ♩ = 76

Ză-ri-tu-s'o zo-ri-le, Ză-ri-tu-s'o zo-ri-le,

F. 2133 b), Dragomireşti, Erină Vlad (26).

3. Andante ♩ = 84

Dum-ne-zeu de la'n-ce-put, Dum-ne-zeu de la'n-ce-put

F. 2132 d), Dragomireşti, Erină Vlad (26).

A 2.

4. Andante ♩ = 66

Ha-ia l'er, ia-ră l'er! Fac Gre-cii o mă-nă-stir', Fac Gre-cii o mă-nă-sti-re;

Var.: 1)*

F. 1626 c), Ieud, Dumitru Goja şi Vasile Dancuş (ca. 15).

5. Allegretto ♩ = 92

'N poar-ta ce-ru-lu-i, Doam-ne!* Hai co-rin-de! 'N poar-ta ce-ru-lu-i

F. 2188 b), Onceşti, Mărie şi Doică Drăguş (18-20).

A 2. ②

6a.

Andante ♩ = 72

Ca - tă'n sus și ca - tă'n jos, Dom - nu - luị,

Doam - ne! Ca - tă'n sus și ca - tă'n jos,

r.

F. 2160 c), Poieni, Mărie Muntean (24). [Cf. No. 182 c.]

6b.

Andante ♩ = 66

Că Dum - ňe - zeu̯ a - d'e - vă - ra - tu̯,

Flo - ri - l'e-s dal - be! Dum-ňe - zeu̯ a - de - vă - rat

r.

F. 2132 a), Dragomirești, Erină Vlad (26).

6c.

Andante ♩ = 84

Dum - ne - zeu̯ de la 'n-ce - pu - tu̯, Dom - nu - luị,

Doam - ne! Dum - ne - zeu̯ de la 'n-ce - put

r.

F. 2188 c), Onceşti, Mărie şi Doică Drăguş (18 - 20).

7.*

Andante ♩ = 64

Sus în vâr - vu mun - t'e - luị,

Oị l'e - no, l'e - no! Sus în vâr - vu mun - t'e - luị,

r.

F. 1626 b), Ieud, Dumitru Goja şi Vasile Dancuş (15).

1) (♩ = 66 - 76) 2) 3)

F. 2097 a), Gavrilă Meşter (25).

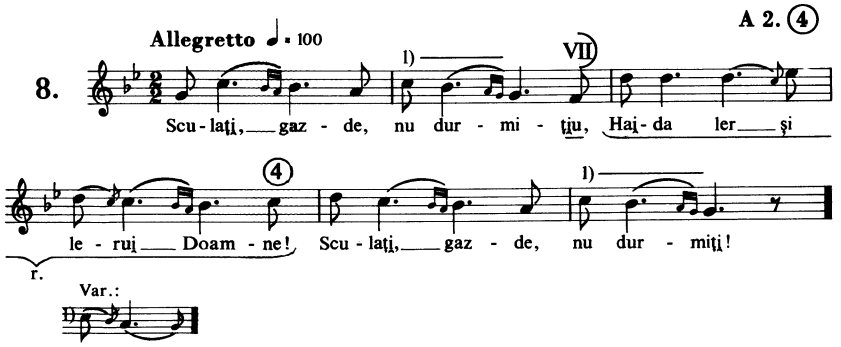
A 2. (4)

8. Allegretto ♩ = 100

Scu-laţi, gaz-de, nu dur-mi-ţiu, Hai-da ler şi le-rui Doam-ne! Scu-laţi, gaz-de, nu dur-miţi!

r.

Var.:

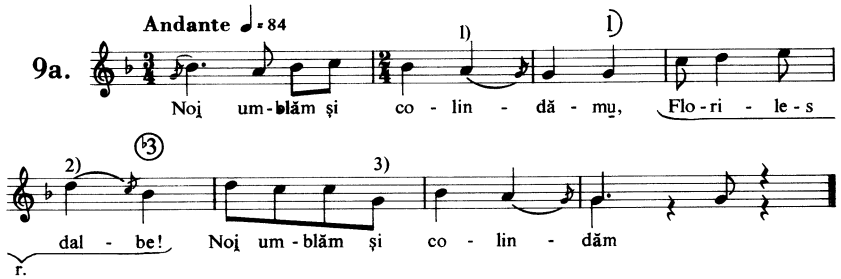


F. 2097 d), Ieud, Măricuţă Hotco (19).

9a. Andante ♩ = 84

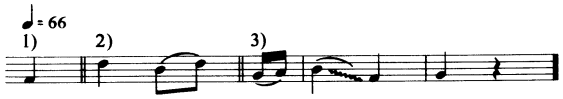
Noi um-blăm şi co-lin-dă-mu, Flo-ri-le-s dal-be! Noi um-blăm şi co-lin-dăm

r.



F. 2131 b), Dragomireşti, Erină Vlad (26).

♩ = 66

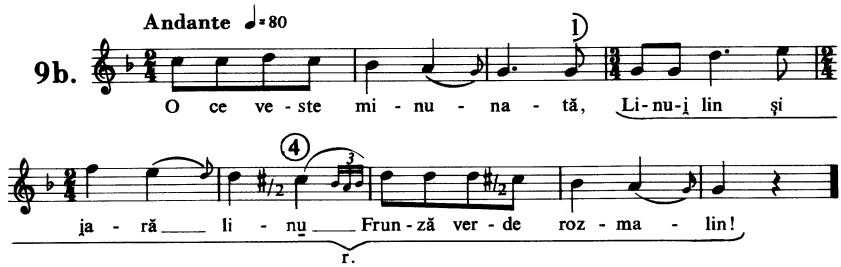


F. 2172 b), Văleni, Erină Moldovean, etc. (18).

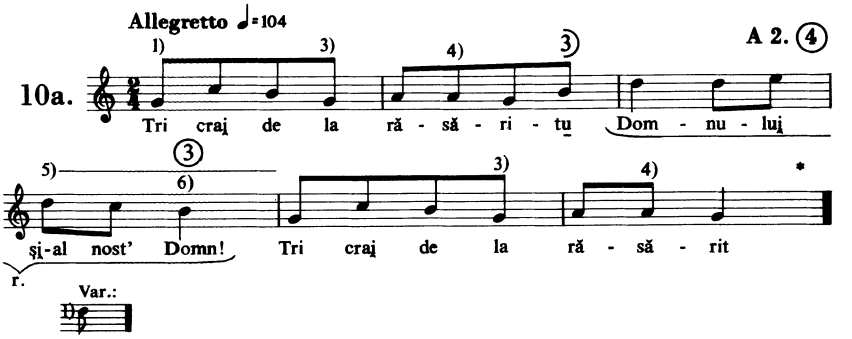
9b. Andante ♩ = 80

O ce ve-ste mi-nu-na-tă, Li-nu-i lin şi ja-ră li-nu Frun-ză ver-de roz-ma-lin!

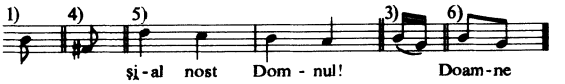
r.



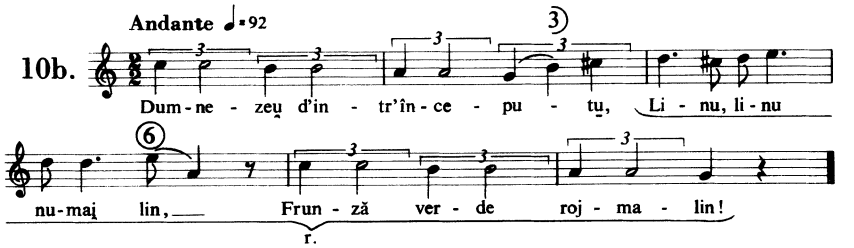
F. 2187 b), Onceşti, Mărie şi Doică Drăguş (18-20).



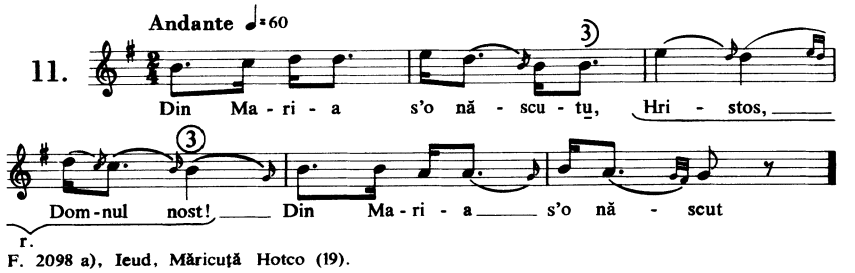
F. 2115 b), Vişăul-de-jos, Vârvară Braicu (19).



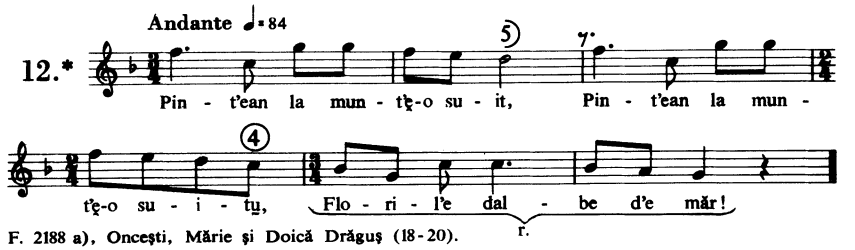
Glod, Mărie Cocian (18). Poieni, Mărie Muntean (24).



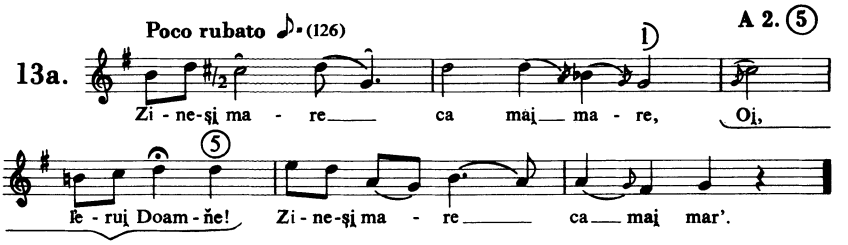
F. 2160 b), Poieni, Mărie Muntean (24).



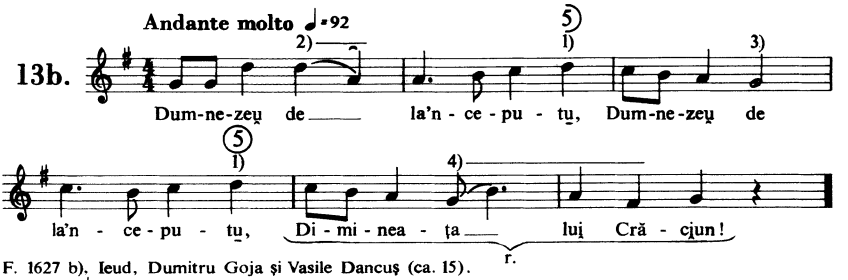
F. 2098 a), Ieud, Măricuţă Hotco (19).



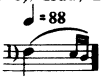
F. 2188 a), Onceşti, Mărie şi Doică Drăguş (18-20).



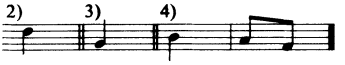
F. 2172 c), Văleni, Erină Moldovean şi Dochiţă Mărginean (18).



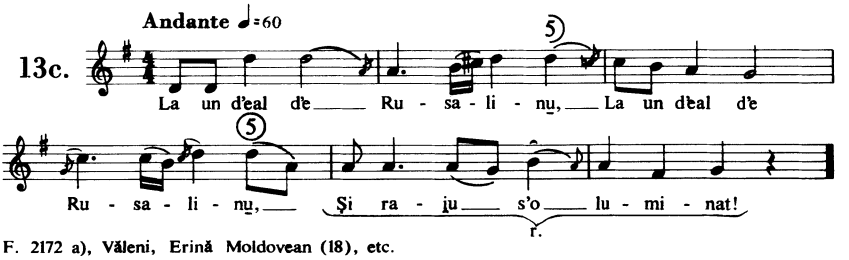
F. 1627 b), Ieud, Dumitru Goja şi Vasile Dancuş (ca. 15).



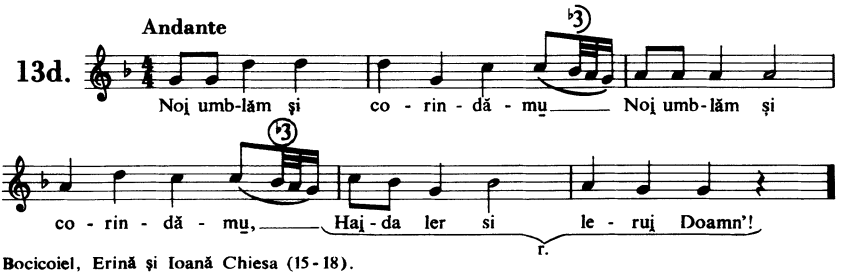
F. 2097 b), Măricuţă Hotco (19).



Poieni, Mărie Muntean (24).



F. 2172 a), Văleni, Erină Moldovean (18), etc.



Bocicoiel, Erină şi Ioană Chiesa (15-18).

A 3. (VI) (1)

13e.* Andante ♩=74

Dumnezeu̯ de — la_'n-ce-pu - tu̯ Dumnezeu̯ de la_'n-ce-put

F. 2137 b), Dragomireşti, Ileană Zubăşcu (18).

A 3.

14. Allegretto ♩=104

Sub tu-fă_de_ mă - lin_ver - de,_Sub tu-fă_de_ mă - lin ver- de,_

Dom - nu - lui̯ şi̯-al nost'_ Domn! că Dar a - co - lo ___ ci - ne şed'?

r.

Var.

F. 2101 a), Ieud, Ioană Kiş (30).

♩=120

F. 2113 c), Visăul-de-jos, Vârvară Braicu (19).

Ra - i̯u-l'e, gră - d'i - na dul-ce, Noi̯ d'int'i - ňe nu ne̯om duci̯'

r.

Glod, Mărie Cocian (18).

15. Andante ♩=84

'Nprag d'e be - se - ri - că, Hai̯ co - rin - d'e-l Doam - ňe!

r.

Mân - dră ma - să 'nt'in - să, Hai̯ co - rin - d'e-l Doam - ňe!

r.

Da la ma-să ci - ňe şe-d'e Da la ma-să ci - ňe şe-d'e

F. 2187 c), Onceşti, Mărie şi Doică Drăguş (18-20).

A 3. ① ② ③

16. Andante

'Ntri cor - nuri de me - se, Doam - ňe! 'Ntri cor - nuri de mes' Hai co - rin - de! 'Ntri cor - nuri de mes'

F. 2145 d), Cuhea, Irmă Măriş (33).

17. Allegro ♩=150

Şi Stea-ua de sus ră - sa - re, Ca o tai - nă ma - re, şi Stea - ua de sus ră - sa - re, Ca o tai - nă ma - re.

Var.: 2.3.

Că

F. 2123 a), Vişăul-de-jos, Mărie Ardelean (ca. 25).

18. Andante ♩=92

Dum-ne-zeu de la'n-ce - put, Dum-ne-zeu de la'n - ce - put Toa - te lu - mea o fă - cut, Toa - te lu - mea o fă - cut.

F. 2097 c), Ieud, Măricuţă Hotco (19).

Bocicoiel, Erină şi Ioană Chiesa (15-18).

19. Allegretto ♩=116

Co - bo - rît - o, co - bo - rît - o, Dra - gă I - lea - nă! Co - bo - rît - o co - bo - rît - o Dra - gă I - - lea - nă!

F. 2122 d), Vişăul-de-jos, Mărie Ardean (ca. 25).

B I.

20a. Recitativo ♪ = 184

1. O Pe ca-re drumaţ plĕ-cat, — o Nu-ţ nă-dĕj-dĕ dĕ 'ntur-nat.
2. O Pe t'i-ňe un-dĕ tţ-or pu-ňe, — o Ňi-ciţ a-ră ňi-ciţ ca-ră,
3. Ňi-ciţ suf-lă vânt dĕ va-ră, — o Ňi-ciţ suf-lă vânt dĕ va-ră,
4. O Ňi-ciţ a-ră cu plu-gu, — o Ňi-ciţ tţ-ar suf-lă vân-tu.

F. 2127 b), Bocicoiel, Erină Chiesa (18).

20b. Recitativo ♪ = 160

Că A-mu dauţ în clo-po-tu, — 1)
A-mu dauţ în clo-po-tu, — 2)
1)* 2)*

F. 2133 d), Dragomireşti, Erină Vlad (26).

20c. Recitativo ♪ = 132

Când ţe-şi-şi d'in o-col, Când ţe-şi-şi d'in o-col,

F. 2173 c), Văleni, Erină Moldovean (18), etc.

20d.* Recitativo ♩ = 104

O Ve-ci-ne bu-ne-le me-le! O Fă-ceţi bi-ne şi-ţi cân-ta,

F. 2153 a), Pătrova, Ileană şi Nită Ardean, Mărie Fucieg, Mărie Bircea, Ilcă Filipciuc (15-20).

20e.* Recitativo ♩ = 132

Oţ dĕ mi-ňe măţ Vă-sâ! Oţ Doam-ňe stru-ţuc dĕ florţ!

F. 2095 c), Ieud, Anuţă Dunca (25-30).

B I. ①
II. ①

20f.* ♩ = 92

Oi̯ — să-ra-că mor-t'i-ță! Mult — îi̯ hâ-dă și u-râ - tă,

F. 2102 b), Ieud, Ioană Kiș (30).

20g.*

Ieud, muieri.

20h.*

Ňe-gru - l'e pă-mân-tu-l'e! Ci-ňe să sca - pă sub t'i - ňe,

Breb, Ana Vișovan (ca. 25).

B II.

21a. Assai andante ♩ = 150 - 168

Oa, oa, — oa, — mă - - i — Io - nuț!

Oa, oa, — oa, mă - - i — Io - nuț! Că d'e - când — ai̯ —

a - dor - mit, Toa - tă — ca - sa — s'o — ňe - grit.

F. 2115 a), Vișăul-de-jos, Vârvară Braicu (19).

21b. Poco lento ♩ = 96

Oi̯ — mi - ňe, stru - - țuc d'e — ruji̯,

Oi̯ — mi - ňe, stru - - țuc d'e — ruji̯!

Nu — ți - i̯ vre - mea — să t'e — duci̯,

Nu — ți - i̯, vre - mea — să t'e — duci̯.

F. 2127 a), Bocicoiel, Erină Chiesa (18).

F. 2152 d), Pătrova, Ileană și Niță Ardelean, etc. (15-20).

21c. Poco rubato, ♪ = (132)

Oi de mi - ne, un - t'a şu,
Oi de mi - ne, un - t'a şu. A Roa - gă t'e, cui
t'e - i ru - ga, Roa - gă t'e, cui t'e - i ru - ga?

F. 2123 c), Vişăul-de-jos, Mărie Ardelean (ca. 25).

21d. Poco lento ♩ = 96

Că Mă - nân - ce te fo - cu moar - te,
Mă - nân - ce te fo - cu moar - te! Că
Mult tu eşti fă - - ră drep - ta - te,
Mult tu eşti fă - - ră drep - ta - te!

F. 2134 b), Dragomireşti, Erină Vlad (26).

21e. Largo ♩ = 46

Zi - ne so - ră-a tri - a dzi,
Zi - ne so - ră-a tri - a dzi, Ca să zi - nă
Şi să - şi du - că
mi - rea - sa, Ca să zi - nă mi - rea - sa.
dze - struj - ca, Şi să - şi du - că dze - struj - ca.

F. 2173 b), Văleni, Erină Moldovean şi Dochiţă Mărginean (18).

Onceşti, Mărie şi Doică Drăguş (18-20).

B II. ①
C I. ④

21f. Andante

Ca - re me - re cu po - pa, Ca - re me - re cu po - pa,

Şo - hă - ňit n'a d'în tur - na, Şo - hă - ňit n'a d'în tur - na;

Breb, Ană Vişovan (ca. 25).

21g.* Lento, poco rubato ♩= 68

Ịè - ţị vă - ru - l'e zâu̯ - a bu - nă, Ịè - ţị vă - ru - l'e zâu̯ - a bu - nă,

Var.:

Ieud, Ioană Kiş (30).

21h.* Andante

O Bu - cu - ră - t'e ţin - t'i - rim, Bu - cu - ră - t'e ţin - t'i - rim,

Glod, Mărie Cocian (18).

22.* Poco lento ♪= 132

Bu - cu - ră t'e ţin - ti - rim, Bu - cu - ră t'e ţin ti - rim,

Mân - dră floa - re ră - să - d'im, Mân - dră floa - re ră - să - d'im.

Var.:

F. 2123 b), Vişăul - de - jos, Mărie Ardelean (ca. 25).

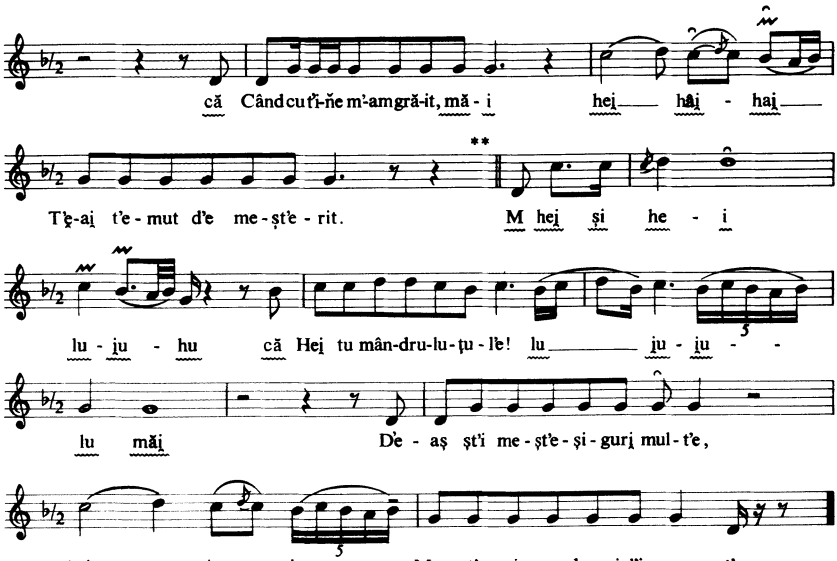
C I.

23a.* Parlando, rubato ♩= (100)

Hei şi hei lu - ju - hu că

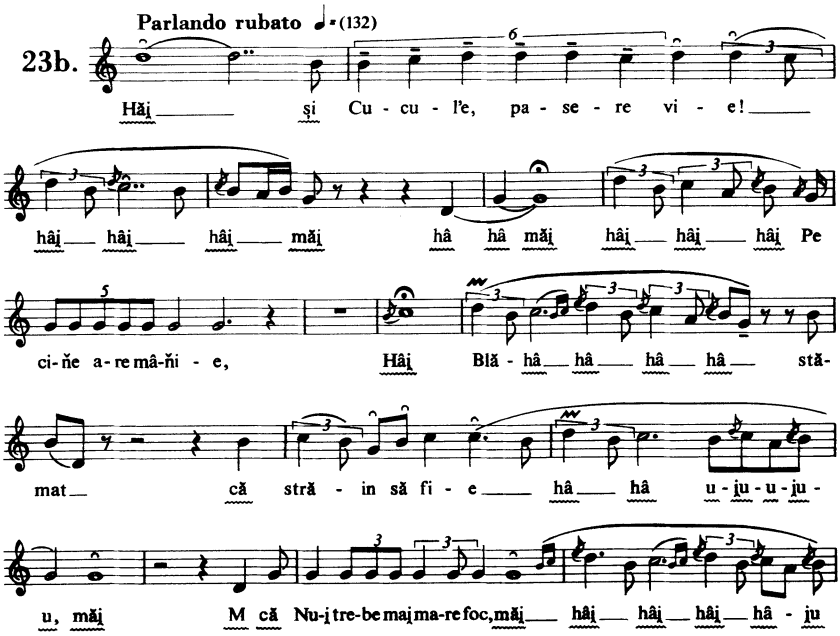
Hei tu mân - dru - lu - ţu - l'e! lu ju - ju - lu, măi

C I.



F. 2183 a), Nănești, Pălagă Botiș (18-20). ***

23b.



Nu-i trebe maj ma - re foc, Hâj d'e Ca o - mu hu

ju ju ju stră - in hej în lo - cu;

hâj hâi u - ju - u - ju - ju măj M şi Nu - i tre - be maj ma - re fu - ne, hâj

hâ u - ju - u - ju Nu - i tre - be maj ma re fu ne,

Hej d'e Ca o - mu hâj hâ u - ju - u - ju

m stră - in în lu - me; hâj hâ u - ju - u - ju -

u măj . M şi Nu - i tre - be maj ma - re pa - ră, hâj

hâ u - ju - u - ju Nu - i tre - be maj ma - re pa - ră,

F. 2099, Ieud, Ioană Kiş (30).

Parlando, rubato ♩ = (160)

23c.

He - - i m de

Ba - â tă - â te - hâ - â fo - cu nă - ca - zu! măj

♩ = (104)

M Du - i - nu, du - - - i - nu, du -

C I.

- - - i-nu - ţu le măi Că d'i d'e De tâ - nă - ră'n ti - -

hâ - hâ - hâ - hâ - hâ - hâ - nę - amtras, m că

De tâ - nă - hâ - hâ - hâ - hâ - hâ - ră'n ti -

nę - amtrasu.măi că D-a-mu-s bă - trâ - hâ hâ - hân, hâ

hâ nu te la - su, măi De hâ

a - mu-s - bă - hâ - - hâ trân nu - te la - su.

He i de

Cân - tă cu - hâ - hâ ce, câ - hâ - - hâ hând

te-i du - ce, măi de Câ - hâ - hân - tă cu - hu

ce, când te-i du - ce de zi - ce Cu tri zi - le mai 'na -

i - - hâ - hâ - hâ - hâ - hân - te, măi m de

Cu tri zi - - - le ma - hâ hâi 'na - in - te. măi

F. 2117, Vişăul-de-jos, Mărie Pop lui Vasile (60).

23d. Parlando, rubato ♩=(104)

Că De-aşmuri hâ hâ hâ hâ hâ - hâ-

pri-mă-va-ra, Că De-aş mu-ri hâ - hâ - hâ - hâ - hâ

pri-mă-va-ra, le măi de hâi hâ - hâ nu şi dai-na-le de şi de

Pa-să-ri-hâ le â hâ hâ hâ hâ de mi-ar cân-ta, de

Pa-să-ri-hâ hâ hâ de mi-ar cân-ta; le măi de

Hâi hâ hâ hâ hâ nu şi dai-na-le şi Pu-pă-za mi-a clo-po-ţi-

hâ-hâ-hâ-hâ-hâ-hâ-hâ-hâ-hâ-le, de

lunga

Pu-pă-za mi-a hâ hâ - clo-hâ - hâ po-ţi, le ma-i m de

Şi cu-cu po-pa mi-ar fi.

F. 2118 a), Vişăul-de-jos, Mărie Pop lui Vasile (60).

Parlando, rubato ♩= (144)

23e.

Că Pâ - nă - i o - mu - hâ ti - hi - ne - rel, mai hâi

hâi hâi hâi hâi nu - mai că

Nu ști'n lu - me ci - ňe - l ți - ňe;

Ș'a - poi da - că dă d'e reu, hei hâi - hâi - hâi - hâi nu - mai

A - poi știi, hâi hâi că - i Dum - ňe - zeu, măi hâi măi Că

Fost - am tâ - năr, ca și la - zu hei mai hâi

hâi - hâi - hâi - hâi măi a că Și m'o băt - râ - ňit nă - ca - zu;

măi hâ - i Fost - am tâ - năr, ca iar - ba le, că

Și m'o băt - râ - ňit lu - mea. re hei hâi - hâi - hâi, nu - mai

F. 2112 b), Ieud, Gheorghe Bizău (ca. 50).

23f. Parlando, rubato ♩= (112)

M că zi - ce Ca - re om ho - re - ște mu - i hu - i hu - i hu - i

hu - l - tu m că Zic oa - me - nii - hâ - i hâi măi

că - i hâi bo-lund. M că Bolund nu-i, fo-cu i hu - hu - i hu - hu - i hui să'l m

lunga *

ba - tă, măi Cu - i hui de-a-ce - le să de-șteap tă. Că

Bo-lund nu-i, fo - cu i hu - i hu - i hui hui m hei

să-l fi - - hâi hâi hâi hâ - e, măi m de și dea

Cu de-a-ce - le să mân - gă - hâi hâ - i hâi - ha ie mă le

F. 2130 c), Bocicoiel, Dumitru Moș (40).

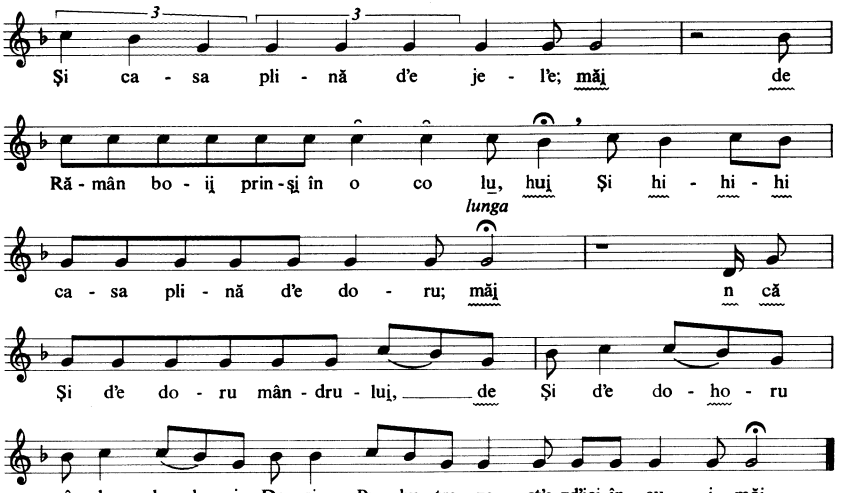
23g. Parlando, rubato ♩= (160)

De că Ca - re în că - ta - ne - și plea - că, și

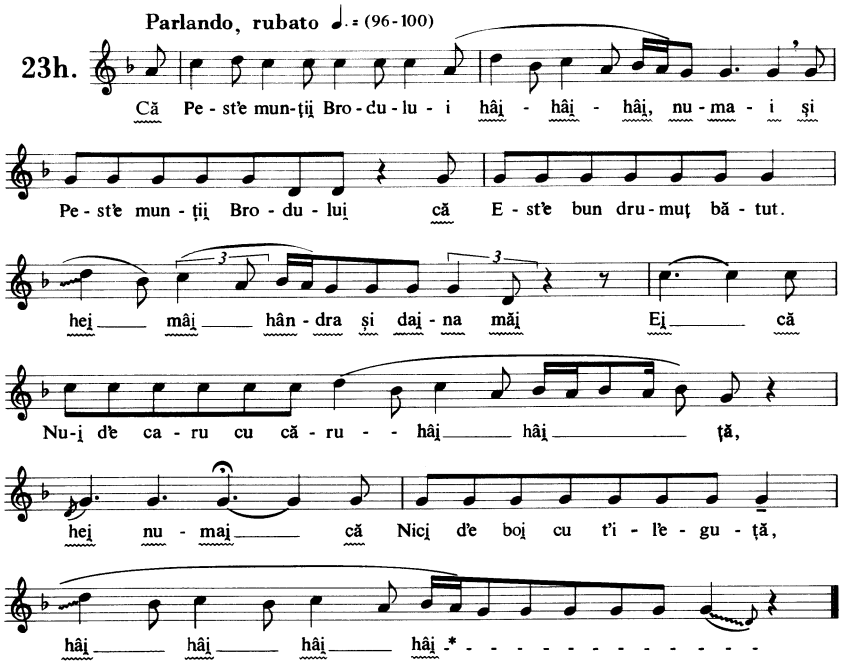
lunga

Ră - mâ - ne ca - sa să - l'ea - că, măi de și

Bo - ii prin - și în tân - je - l'e de și d'în - ca



F. 2105 a), Ieud, Gheorghe Hruşca (51).



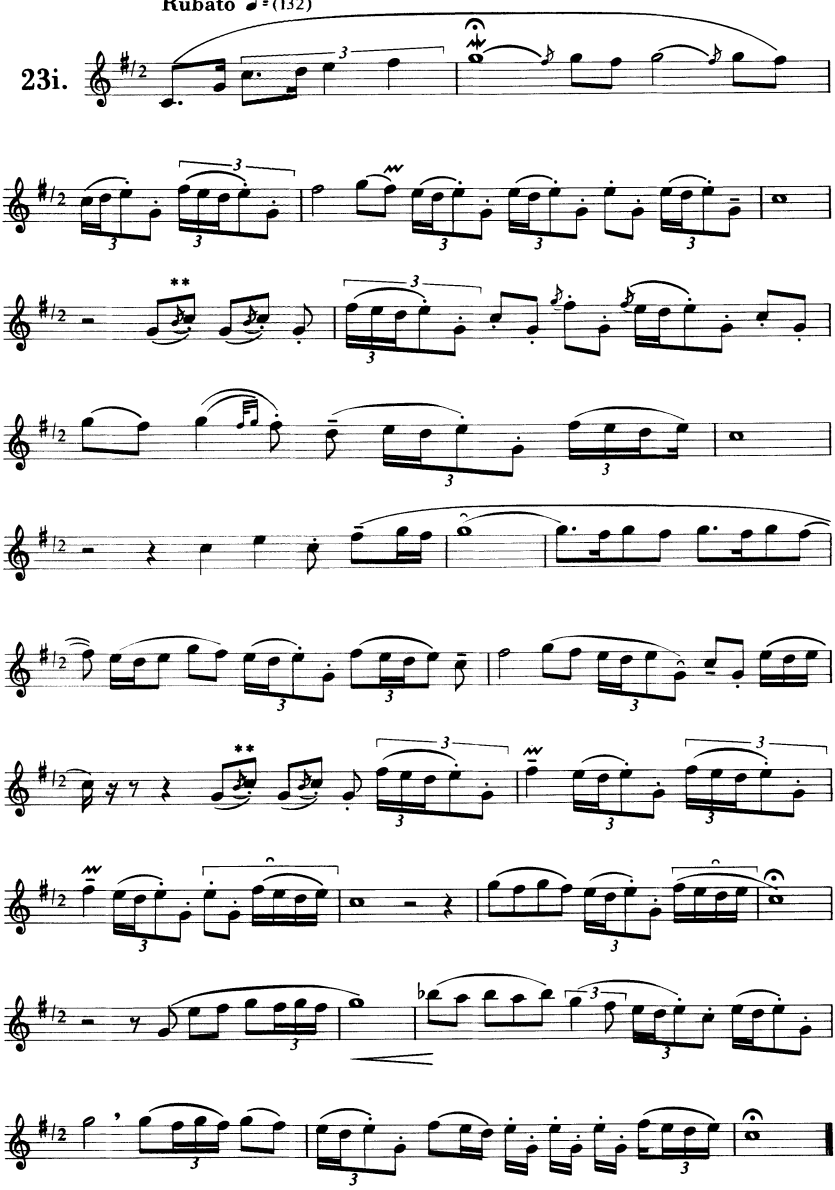
F. 2177 b), Văleni, un om (ca. 40).

C I.

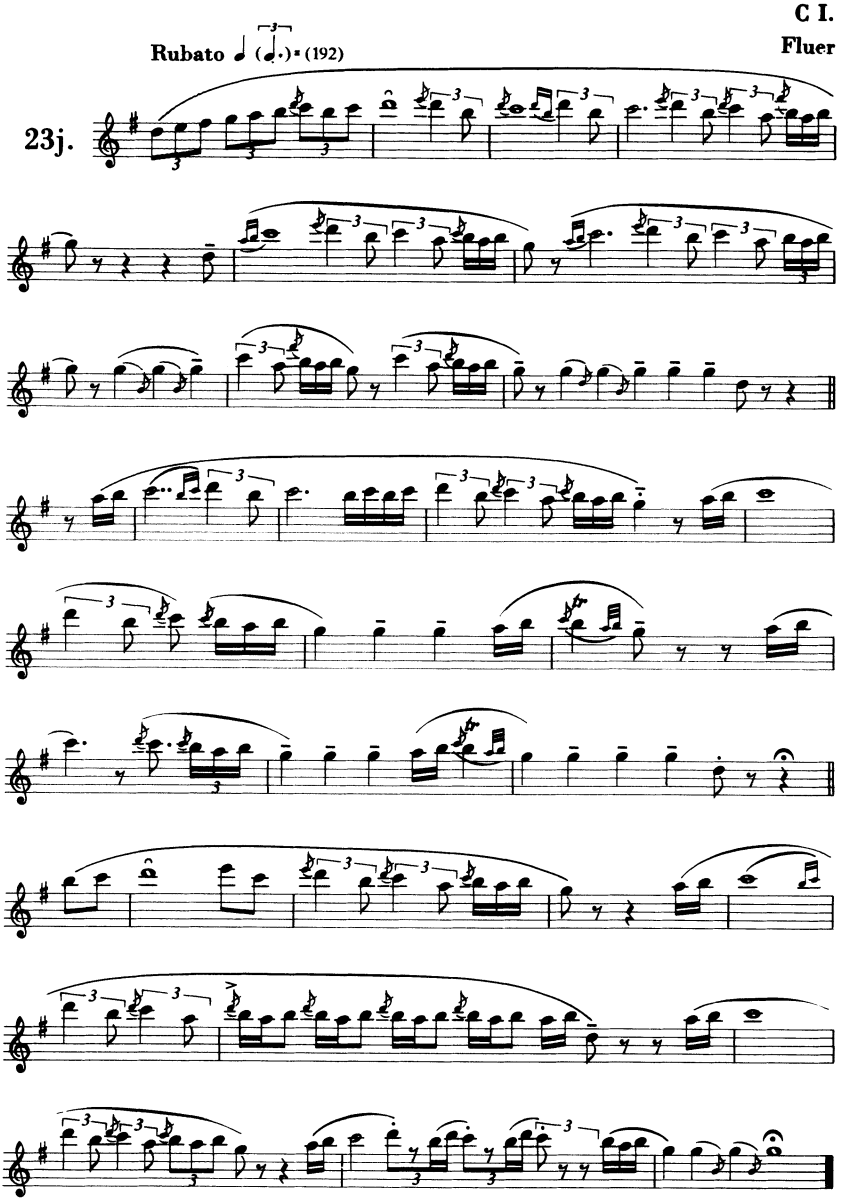
Tilincă*

Rubato ♩ = (132)

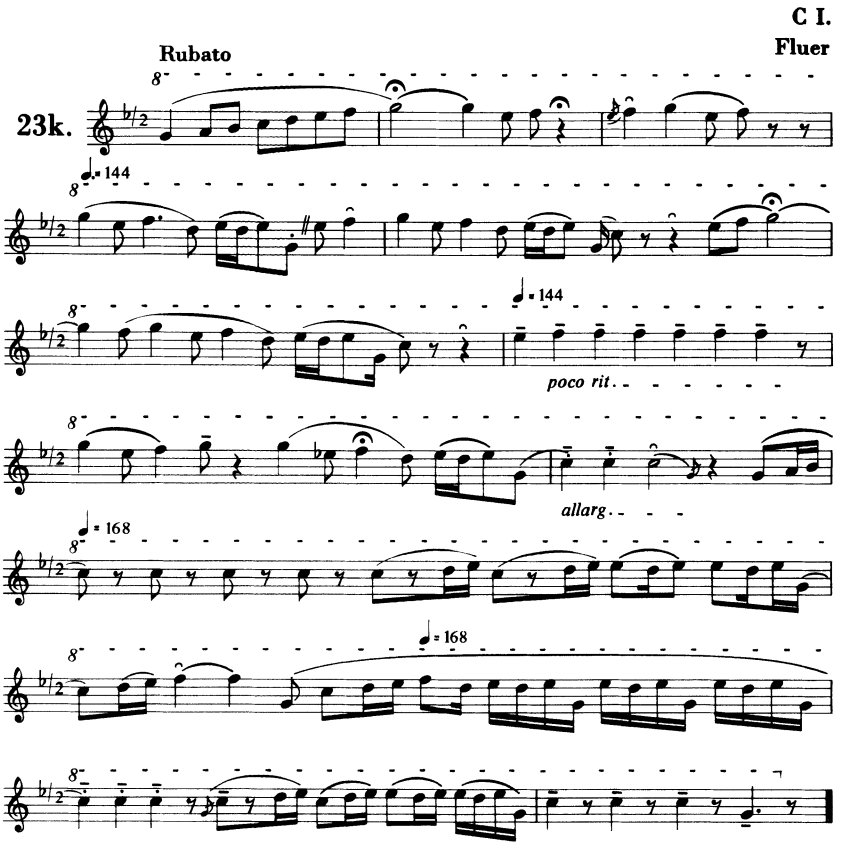
23i.



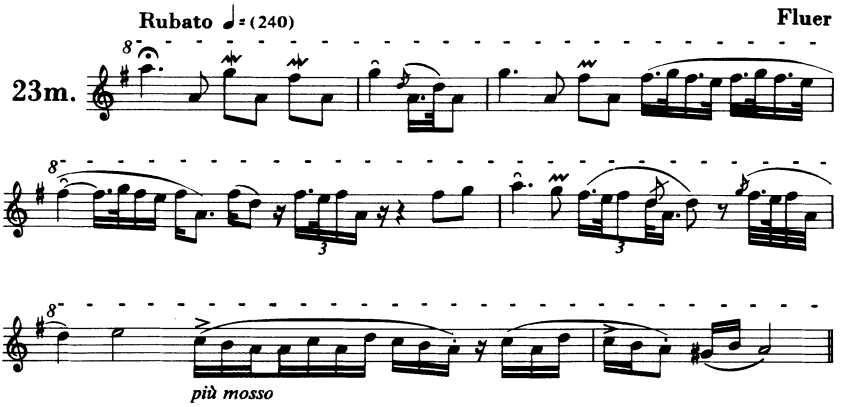
F. 2157 a), Poieni, Iosif Ilieş (25).

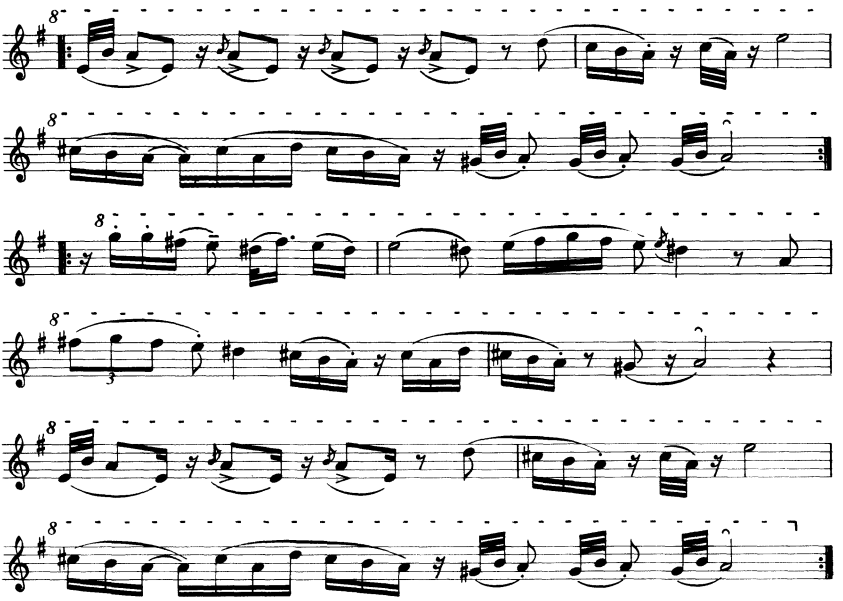


F. 2141 d), Dragomirești, Dumitru Bercia (ca. 40).



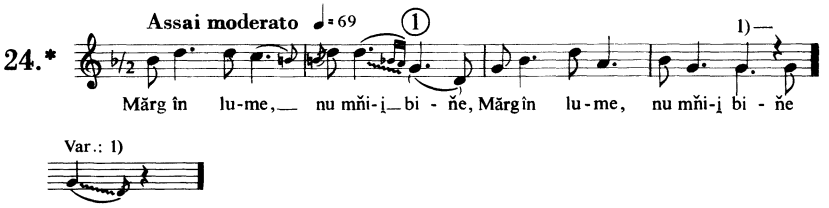
F. 2110 b), Ieud, un om.



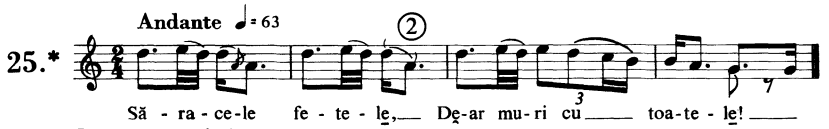


F. 2196 b), Onceşti, un fecior.

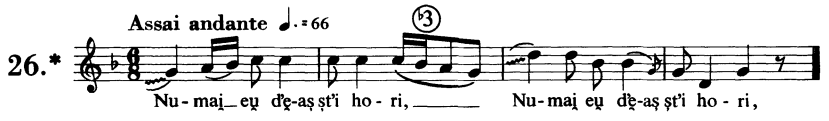
C II. 1.



F. 2170 c), Văleni, Erină Moldovean şi Dochită Mărginean (18).



F. 2162 a), Poieni, Ană Dunca (20).



F. 2174 a), Văleni, Erină Moldovean şi Dochită Mărginean (18).

27.* Andante ♩= 52

Mă - mu - că, când m'ai fă - cut, ba,

Mă - mu - că, când m'ai fă - cut,

F. 2137 c), Dragomireşti Ileană, Zubăşcu (18).

28a.* Andante ♩= 90

1) 2)

La pă-rău cu frun - ză la - tă, La pa-rău cu frun-ză la - tă,
La pă-rău cu frun - ză la tă, Hai lai lai lai lai lai lai!

F. 2091 a), Ieud, Maricuţă Hotco (19).

1) ♩= 66 2)

F. 2174 c), Văleni, Erină Moldovean şi Dochiţă Marginean (18).

28b.* Andante ♩= 92

Dę-aş a-vea ma - mă şi ta - tă, De-aş a-vea ma - mă şi ta - tă!

F. 2133 c), Dragomireşti Erină Vlad (26).

29.* Andante ♩= 88

Hei tu mă-mu - lea-ua mè, Hei tu mă-mu - lea-ua mè!

F. 2171 a), Văleni, Erină Moldovean şi Dochită Mărginean (18).

30.* Assai sostenuto ♩= 76 - 80

1)

Şi Măi Ňeam - ţu - l'e d'e la Beci, mă,

Măi Ňeam - ţu - l'e d'e la Beci,

1) Var.: Că

F. 2093 a), Ieud, Măricuţă Hotco (19).

31a.* Andante ♩= 84

Şi-a-tunci cân-tă, măi cu - ci - e, Şi-a-tunci cân-tă, măi cu - ci!

F. 2153 c), Pătrova, Ileană şi Niţă Ardelean, etc. (15-20).

31b.* ♩.= 78

Măi mân-dru-le de doi ai, măi, Măi mân-dru-le de doi ai!

F. 2150 d), Pătrova, Ileană şi Niţă Ardelean, etc. (15-20), [Cf. No. 177a.]

C II. 2.

32.* Allegretto ♩= 114

Tu mă - mu - că m'aj fă - cu - tu, Haj haj haj! Cu jer - bu - ţa

dę-a-şter - nu - tu Cu jer - bu - ţa dę-a-şter - nu - tu, Haj, haj, haj!

Ja na na - na da da da da

F. 2118 b), Vişăul-de-jos, Mărie Pop (60).

33a.* Rubato

Tacj cu - cu - l'e, nu cân - ta, şi Tacj cu - cu - l'e,

nu cân - ta, Că nu te pocj a - scul - ta

Breb, Ană Vişovan (ca. 25).

33b.* Rubato, ♪= (144)

Hei, şi Cel mân-druţ cu cuş-mă nea - gră măj că Şe-de'n poar-tă

şi mă'n-trea - bă: Hej şi Maj fi-j-oj drăgu - ţă dra - gă?

Var.: 1)

F. 2180 a), Năneşti, Pălagă Bot'iş (19).

34a. Andante ♩= 56

Tacj cu - cu - le, nu cân-ta, maj, hej Că nu te pocj

a-scul - ta, maj, Hej, maj mân-dră, şi daj-na-re, măj şi hej.

F. 2141 a), Dragomireşti, Mărie Hener (ca. 25).

34b. Andante ♩= 54

Mân-dru - ță tu ți-ai gân-di - tu hai și Că nu-s flori că

ti - ne'n râ - tu, Hai la la la la la la la la la.

F. 1627 a), Ieud, Dumitru Goja și Vasile Dancuș (ca. 15).

35.* Andante ♩= 84

F. 1627 c), Onceşti, Mărie şi Doică Drăguş (18-20).

36. Poco moderato ♩= 84

Câ - tu-i ța - ra, câ - tu-i ța - ra, câ - tu-i ța - ra

un - gu - rea - scă, Hei An - cu - ță ro - mân - cu - ță hei! hei! hei!

1) 4. st.

Din o - braz, din o - braz

F. 2130 b), Bocicoiel, Erină şi Ioană Chiesa (15-18).

Nanești, Pălagă Bot'iș (18-20) Cf. R.F.M. Vol. II, No. 397.

C II. 3.

37. Poco Allegretto ♩= 92

Mân - druț, vi - o - lă dom - nea - scă, Mân - druț, vi - o -

lă dom - nea - scă, Hai, măi mân - dră, și dai - na,

și ia - ră dai - na, dai - na, Hai do - ru - le, și dai - na, măi măi măi.

F. 2184 a), Nănești, Pălagă Bot'iș (18-20) Var. No. 49

38. Allegretto ♩.= 66-63

Şi Lu-mea nu te-oi su-du - i, că Nici bi - ne nu ţi-oi gân-di,

Pân'n'oi ve-dè cum a fi, Dai - na, dai-na şi dai - na.

Var.: 1) 2) 3) Ossia r. 4)

F. 2113 a), Vişăul-de-jos, Vărvară Braicu (19). Var. No. 89.

39.* Allegretto ♩= (100)

Du-su-i mân-dru, n'ar vi - ni, mă, Du-su-i mân-dru, n'ar vi - ni, mă,

accel. accel.

Ia la la la la la la la la la la la la la la;

F. 2094 b), Ieud, Măricuţă Hotco (19).

40. Andante ♩=54

Mult mă 'ntrea-bă tot o - mu, Mult mă 'ntrea-bă tot o - mu: *

Lă - sa - tu-ne-am cu mân-dru, Lă - sa - tu-ne-am cu mân - dru?

Var.: 1)

F. 2184 b), Oncești, Mărie şi Doică Draguş (18-20).

41.* Allegretto ♩=84

Dom-ni - şor d'e - la o - şcoa - lă, Dom-ni - şor d'e - la o - şcoa - lă,

Vin a - ca - să şi te'n - soa - ră, Vin a - ca - să şi te'n - soar',

Var.: 1) 2)

F. 2152 b), Pătrova, Ileană şi Niţă Ardelean, etc. (15-20).

42. Allegretto ♩=66

Tri-mis-o'm-pă - ra-tu car - t'e, Tri - mis-o'm - pă - ra-tu car - t'e,

La fe-t'i-l'e d'e pă sa - t'e, La fe - t'i - l'e d'e pă sat':

F. 2132 b), Dragomireşti, Erină Vlad (26).

43. Andante ♩=92

Măi mân - druţ! de mi - la ta! La la la la

la la la la la la la Tun e - ste şi

te-a tu - na, La la la la la la la la la la.

Var.: Ossia Ossia

F. 2144 a), Cuhea, Ioană Bizău şi Vlad (19, 16).

44. Andante ♩=52

Toa-tă lu - mea-i su - pă - ra - tă, Toa-tă lu-mea-i

su-pă - - ra - tă, Nu-i ca mi - ne câ - te-o - da - tă

Nu-i ca mi - ne câ - te-o da tă, Măi şi măi!

F. 2135 b), Dragomireşti, Ileană Zubăşcu (18).

45a.* Allegretto ♩.=66

Foc te ar - de deal în - alt, şi Foc te ar - de deal în - alt,

Şi-a-poi dai - na şi dai - na, măi Şi ia - ră, mân - dră, dai - na!

Var.: - na,

F. 2113 b), Visăul-de-jos, Vârvară Braicu (19).

45b. Andante ♩ = 54

Frun - ză ver - d'e — măr a - - cruţ, da —

Frun - ză — ver - d'e — măr a - cruţ, D-am a - vut — şi —

eu dră - guţ — da — D-am a - - vut — şi — eu dră - guţ,

F. 2125 b), Bocicoiel, Erină şi Ionă Chiesa (15-18). Var. No. 81. [Cf. No. 79 b.]

46a. Andante ♩ = 53

Suf - lă — vân - tu — ro - mu - nu — Suf - lă - vân - tu — ro - mu - nu

Spu - su — mni - o - - - - - * Spu - su — mni - o — - - - - *

F. 2185 c), Onceşti, Mărie şi Doică Draguş (18-20).

46b.* Assai moderato ♩ = 70

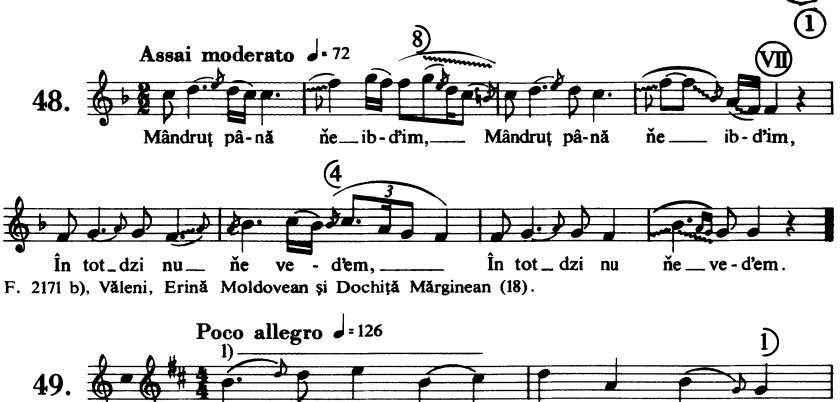
Nu χi mân - druţ — bă - nu - it, Nu χi mân - druţ — bă - nu - it,

F. 2174 b), Văleni, Erină Moldovean şi Dochiţă Mărginean (18).

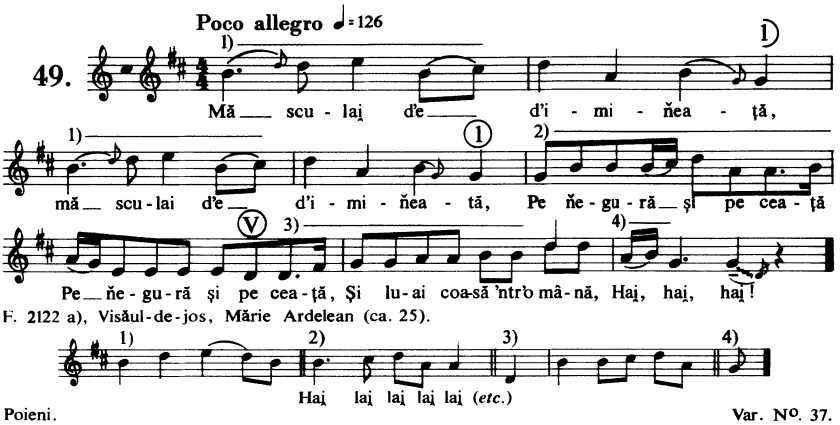
47. Andante ♩ = 52

1)** Var.: 2)

F. 2198 e), Onceşti, Doică şi Mărie Draguş (18-20).

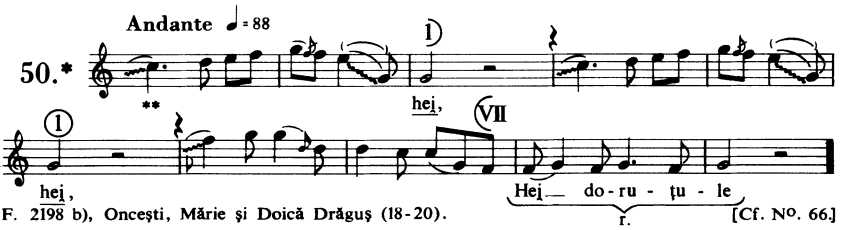


F. 2171 b), Văleni, Erină Moldovean şi Dochiţă Mărginean (18).

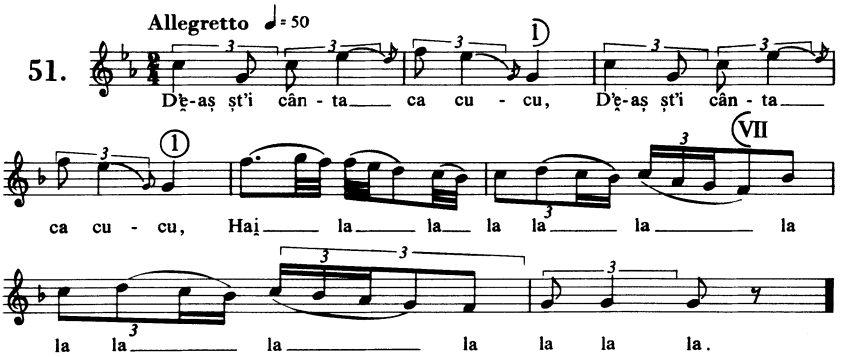


F. 2122 a), Visăul-de-jos, Mărie Ardelean (ca. 25).

Poieni. Var. N°. 37.



F. 2198 b), Onceşti, Mărie şi Doică Drăguş (18-20). [Cf. N°. 66.]



F. 1625 b), Ieud, Dumitru Goja şi Vasile Dancuş (ca. 15).

52.* Andante ♩ = 63

Su - ci - te pă - ru - ţu me - u, Su - ci - te pă - ru - ţu me - u

Nu te te - me de bi - ră - u, Nu te te - me de bi - ră - u;

Ai haj, ce să fac?_ Mi - s'o dat do - ru de cap._

F. 2169 b), Glod, Ioană Jur (18).

53a. Allegretto ♩ = 60

Zi - ňe mân-dru ca_ şi gân - du, Zi-ňe mân - dru ca şi gân - du

Ia la la la la la la_____ la la la_____ la la la la,

F. 2098 b), Ieud, Măricuţă Proţuc (16).

Poieni, Ană Dunca (20).

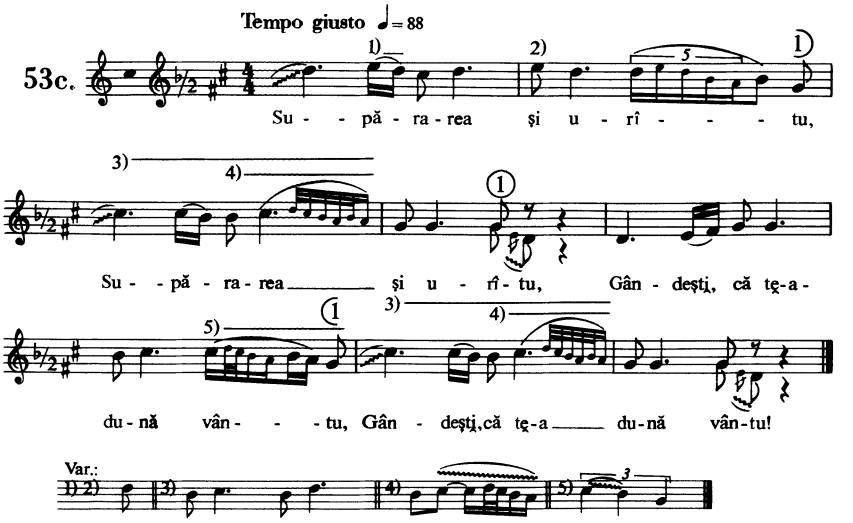
53b. Andante ♩ = 92

Co - dru - l'e cu frun - ză la - - - tă,_____

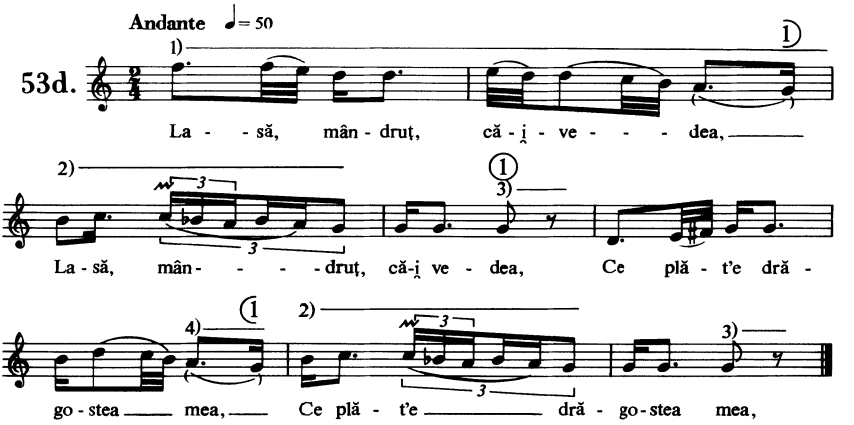
Co-dru - l'e_____ cu_____ frun-ză la - tă, Pt'i - ce_ t'ea -tră,_____

nu t'e_ ba - - - tă,_____ Pt'i-ce_ t'ea - - tră,_____ nu t'e ba - tă.

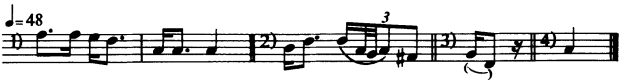
F. 2163 c), Glod, Mărie Cocian (18).



F. 2125 a), Bocicoiel, Erină şi Ioană Chiesa (15-18).



F. 2160 a), Poieni, Mărie Munteau (24).



F. 2180 b), Nănești, Pălagă Bot'iş (18-20).

53e. Allegretto ♩.= 70

Mă scu - laĭ de di - mi - nea - ță,
Mă scu - laĭ de di - mi - nea - ță, Pe ne - gu - ră
și pe cea - ță, Pe ne - gu - ră și pe cea - ță.
Var.:

F. 2114 a), Vișăul-de-jos, Vărvară Braicu (19).

54a. Assai sostenuto ♩= 69-74

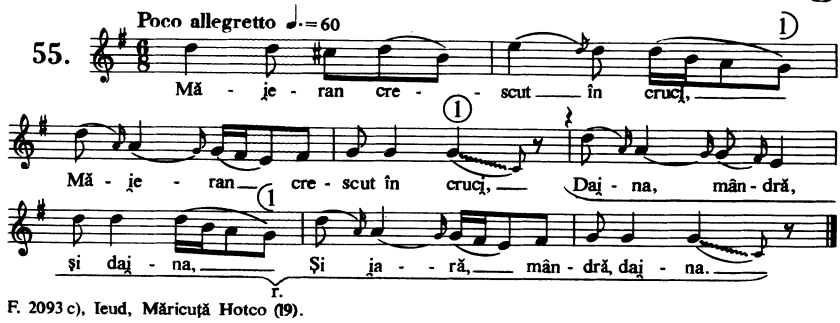
Mân - dru - luț, χir d'e san - χiu,
Mân - dru - luț, χir d'e san-χiu, Daĭ - na man-dră
și daĭ - na, și ia - ră daĭ - na, daĭ-na!

F. 2092 b), Ieud, Mărioară Hotco (19).

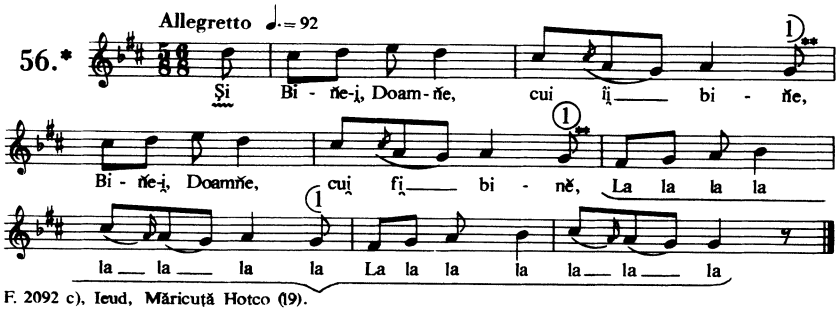
54b. Poco allegretto ♩=84

Du - ce m'aș, nu știu dru - mu,
Du - ce m'aș, nu știu dru - mu,
În - va - ță - mă nă - ca - zu,
În - va ță - mă nă - ca - zu.

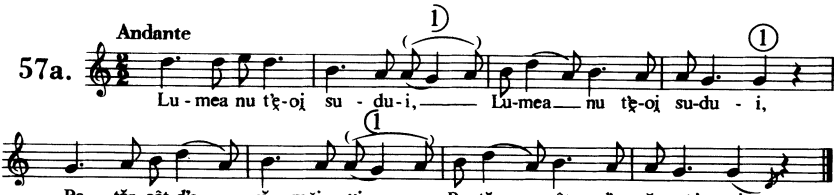
F. 1625 c), Ieud, Dumitru Goja și Vasile Dancuș (ca. 15).



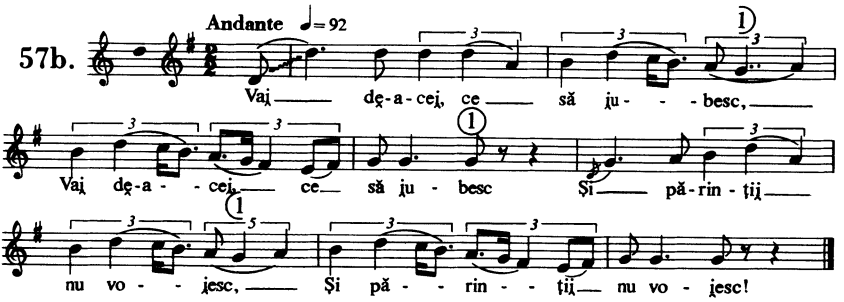
F. 2093 c), Ieud, Măricuță Hotco (19).



F. 2092 c), Ieud, Măricuță Hotco (19).

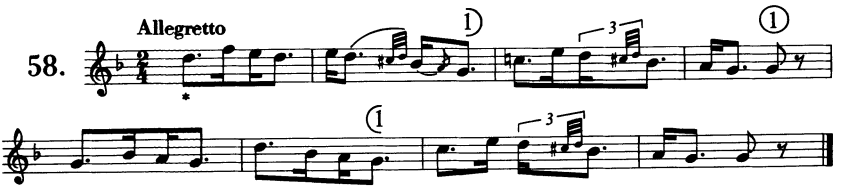


Cuhea, Ioană Bizău și Vlad (19, 16).



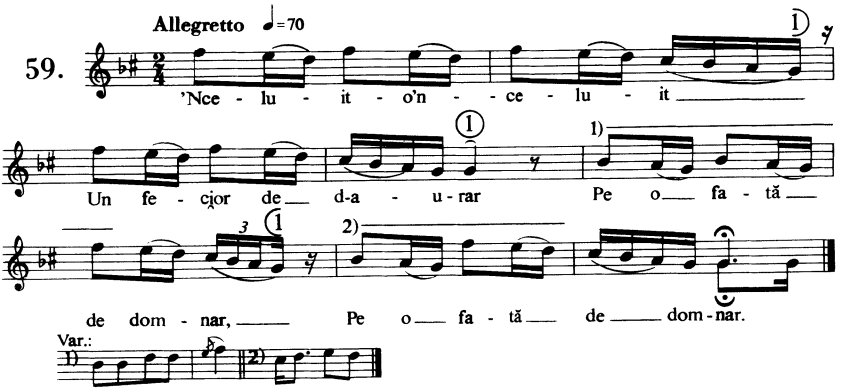
F. 2125 c), Bocicoiel, Erină și Ioană Chiesa (15 - 18).

58. Allegretto



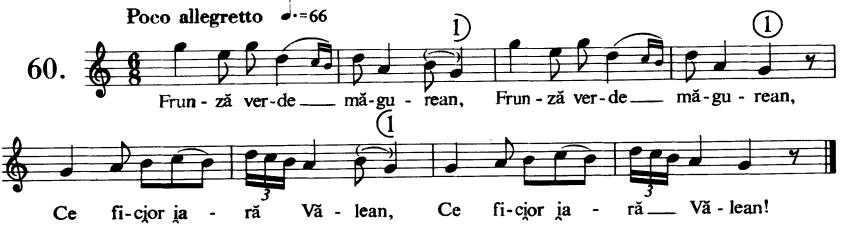
Ieud, o fată (15-16).

59. Allegretto ♩=70



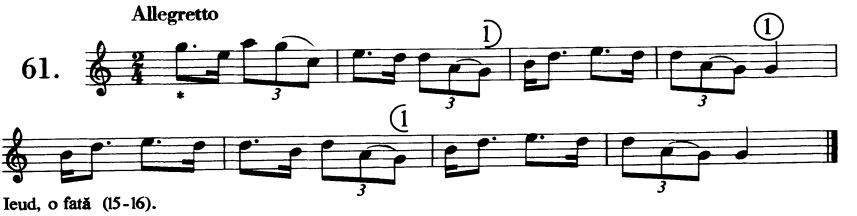
F. 2101 b), Ieud, Ioană Kiş (30).

60. Poco allegretto ♩.=66



F. 2161 c), Poieni, Ană Dunca (20).

61. Allegretto



Ieud, o fată (15-16).

62a. Andante ♩=90

Mân - druț, i - ni - - ma de câ - - - ne,

Mân - druț, i - ni - ma de cân'! Daj - na, mân - dră,

și daj - na, Și ja - ră dai - na, daj - na!

F. 2181 b), Nănești, Pălagă Bot'is (19).

Onceşti, Mărie şi Doică Draguş (18-20). [Cf. No. 77]

62b. Andante ♩=54

Ci - ne nu știe, ce-j do - ru,

Ci - ne mu știe, ce-j do - ru, Ș a - dă'n cod-ru

cu a - nu: A - poj a ști ce-j do - ru.

F. 2136 a), Dragomirești, Ileană Zubășcu (18). [Cf. No. 77]

62c. Assai andante ♩=76

Cu - cu - le, ma - - re duj - man,

Cu - cu - le, ma - re duj - măn, Tj-am plă - tit să-mj

cântj un an, Tj-am plă - tit să-mj cântj un an.

F. 2098 c), Ieud, Ioană Kiș (30).

62d. Andante ♩=90

F. 2138 d), Dragomireşti, Dumitru Bercia (ca. 40).

63. Andante sostenuto ♩=50

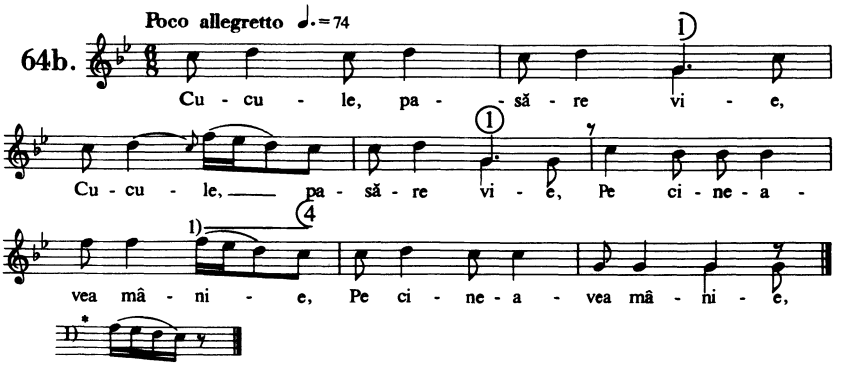
Sa - tu - le pe ti - ne-i no - ru,
Sa - tu - le pe ti - ne-i nor',
Şi-a - poi dai - na şi dai - na,
Şi ja - ră dai - - - na, dai - na!
Var.:

F. 2147 b), Cuhea, Ioană Bizău şi Vlad (19, 16).

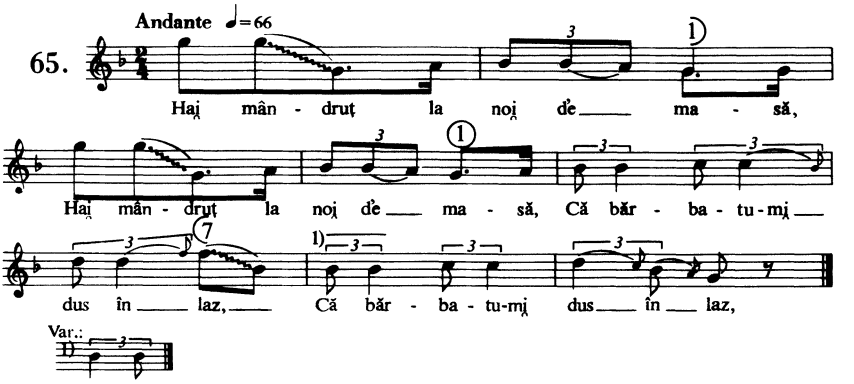
64a. Andante ♩.= 58-62

Dzis - au ma - ma căt - ră mi - ne,
Dzis - au ma - ma căt - ră min':
– Dra - gul ma - mii măi co - pi - le,
Dra - gul ma - mii măi co - pil',

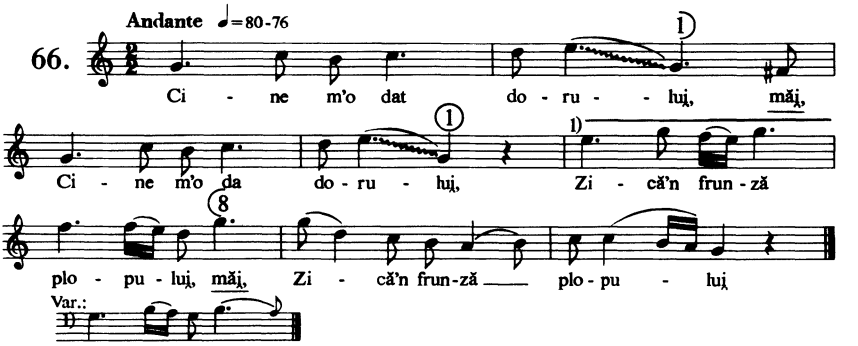
F. 2124 a), Vişăul-de-jos, Ioan Vlad.



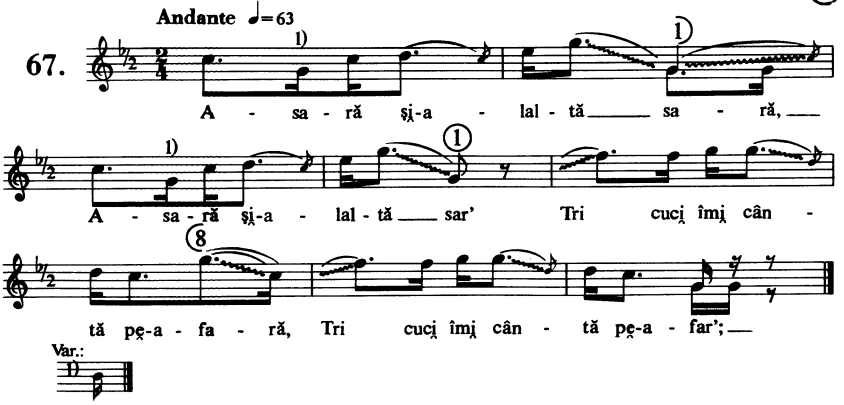
F. 2136 c), Dragomireşti, Mărie Hener (ca. 25).



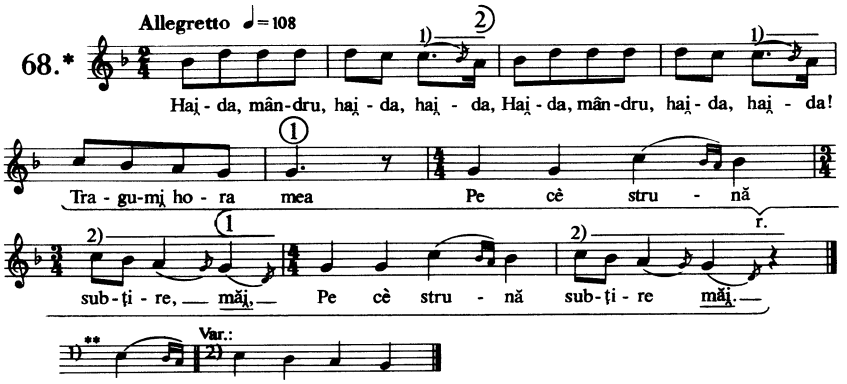
F. 2163 b), Breb, Ană Vişovan (ca. 25).



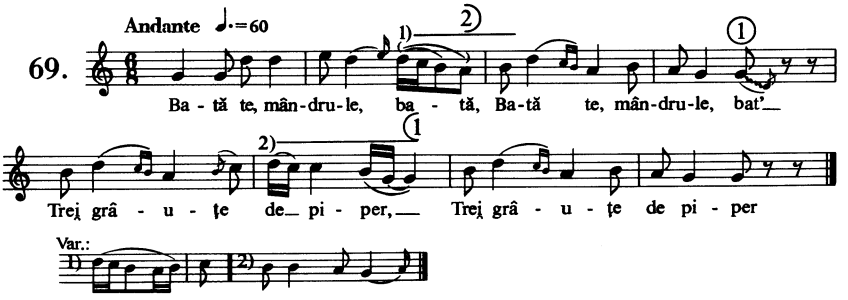
F. 2126 b), Bocicoiel, Erină şi Ioană Chiesa (15-18). [Cf. No. 50]



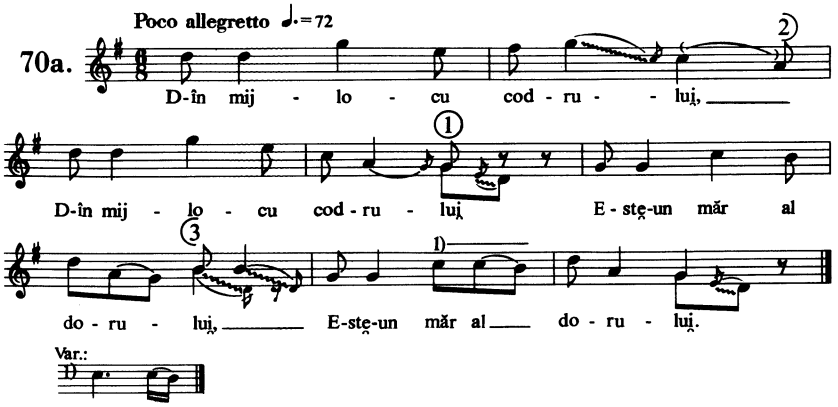
F. 2149 a), Pătrova, Ileană şi Niţă Ardelean, etc. (15-20).



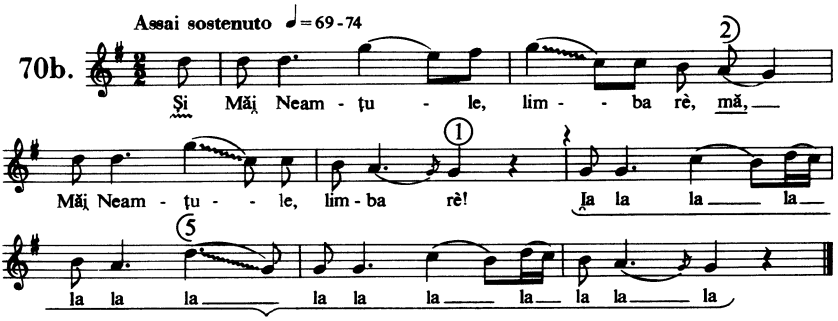
F. 2102 b), Ieud, Ioană Kiş (30).



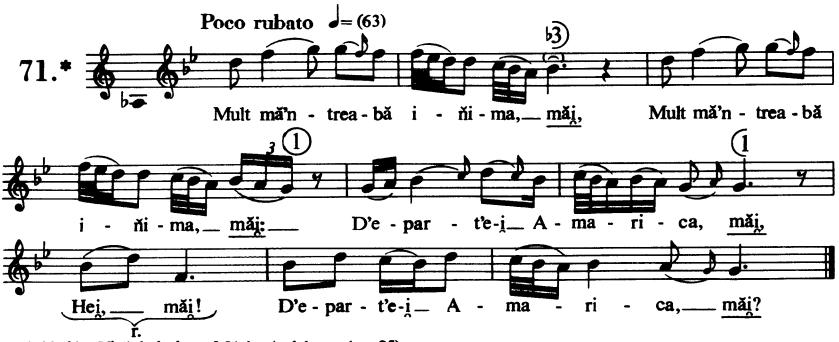
F. 2146 c), Cuhea, Ioană Bizău şi Vlad (19, 16).



F. 2115 c), Vișăul-de-jos, Vârvară Braicu (19).



F. 2093 a), Ieud, Măricuță Hotco (19).



F. 2122 b), Vișăul-de-jos, Mărie Ardelean (ca. 25).

72a. Andante ♩=90

Mă - ję - ran ver - - de'n-cren - gat,

Mă - ję - ran ver - de'n - cren - gat, Aj lă lă lă

lă lă lă, Lă lă lă lă lă lă lă,

Var.:

F. 2091 b), Ieud, Măricuță Hotco (19).

72b. Assai sostenuto ♩=75-84

Măj pu - ju - ţu cu - cu - - luj

Măj pu - ju - ţu cu - cu - luj! Haj lă lă lă

lă lă lă, Lă lă lă lă lă lă lă!

F. 2092 a), Ieud, Măricuță Hotco (19).

72c. Andante ♩.=72

Mân - - dri - or de - - păr - tă - cjor,

Mân - dri - or de - - păr - tă - cjor, Nu-mj tri - me - tę-a -

tâ - ta dor, Nu-mj tri - me - tę-a - tâ - ta dor

F. 2115 c), Vișăul de jos, Vărvară Braicu (19).

Var.: (♩.=66) Ossia:

F. 2161 b), Poieni, Ană Dunca (20).

73a. Andante ♩=96

De - cât la Neam - ţu că - ta-nă, De - cât la Neam - ţu că - tan',

Haj la la la la la la la Haj la la la la la la,

F. 1625 a), Ieud, Dumitru Goja şi Vasile Dancuş (ca.15).

(♩=112)

F. 2161 a), Poieni, Ană Dunca (20).

73b. Allegretto

Ieud, o fată (15-16).

73c. Andante ♩=96

Pă d'ea - luţ pe - st'e ră - tund, Pă d'ea - luţ pe - st'e ră - tund.

E - st'e un iz - vor a - fund, E - st'e un iz - vor a - fund.

F. 1626 a), Ieud, Vasile Dancuş şi Dumitru Goja (ca. 15).

(♩=66)

F. 2096 c), Anuţă Dunca (25-30).

73d.* Andante sostenuto ♩.=50

Că Mân-dru - - ţu, dra - - go - stea noa - stă,

Mân - dru - - ţu, dra - - go - stea noast'

Var.:
1) Şi

F. 2143 d), Cuhea, Ioană Bizău şi Vlad (19, 16).

73e.* Assai moderato ♩= 76

Pli - nă-i lu - mea de voi - nici,

Pli - nă-i lu - mea de voi - nici,

F. 2130 a), Bocicoiel, Erină și Ioană Chiesa (15-18).

74a. Andante ♩=92

Mân - dru-tă de pe-ste dea - lă, Mândru - ță de pe-ste deal,

Și-a - poi dai-na și dai - nam, Și ja - ră dai - na, dai - nam!

Var.:

F. 2144 b), Cuhea, Ioană Bizău și Vlad (19, 16).

74b. Andante ♩.= 48

Mă - mu - că, când m'ai fă - cut, și Mă - mu - că, când m'ai fă - cut,

Mai bi - ne să fi fă - cut, și Mai bi - ne să fi fă - cut

F. 2168 c), Glod, Mărie Cocian (18).

75. Andante ♩=96

Mă - mu - că, când m'ai fă - cut,

Mă - mu - că, când m'ai fă - cut, Ni - mi - ca nu

te-a do - rut, Ni - mi - ca nu te-a do - rut;

Var.:

F. 2169 a), Glod, Ioană Jur (18).

76.* Poco rubato ♩= 84

Şi Măi mân - dru, mân - dre - le ta - le,

Măi mân - dru, mân - dre - le ta - le lai lai lai

la la lai lai lai lai la la la.

F. 2145 a), Cuhea, Ioană Bizău şi Vlad (19, 16).

77. Allegretto

Ieud, Elena Bîrlea. [Cf. No. 62 a.b.]

78a. Assai moderato ♩= 72

Nu xi mân - druţ bă - nu - it,

Nu xi mân - druţ bă - nu - it Nu mnj-aj fo' rân -

du - lu - it Nu mnj-aj fo' rân - du - lu - it.

F. 2171 c), Văleni, Erină Moldovean şi Dochiţă Marginean (18).

78b. Andante ♩= 92 - 100

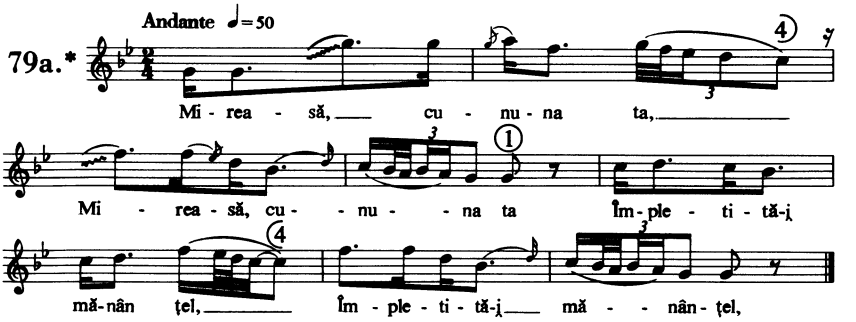
Cu - - coa - nă d'in doj pă - rinţj,

Cu - coa - nă d'in doj pă - rinţj, Ce gân-d'eşt'j d'e

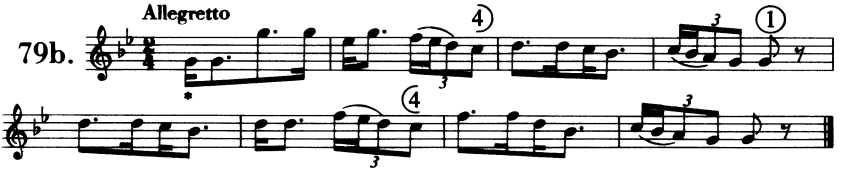
t'e mă - rinţj, Ce gân - d'eştj d'e t'e mă - rinţj?

Var.:

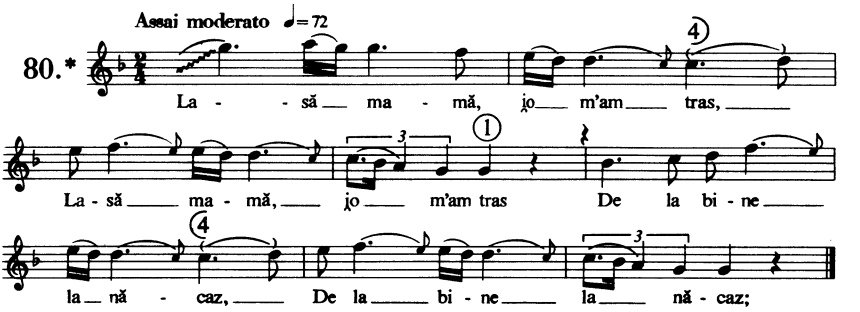
F. 2164 a), Breb, Ană Vişovan (ca. 25).



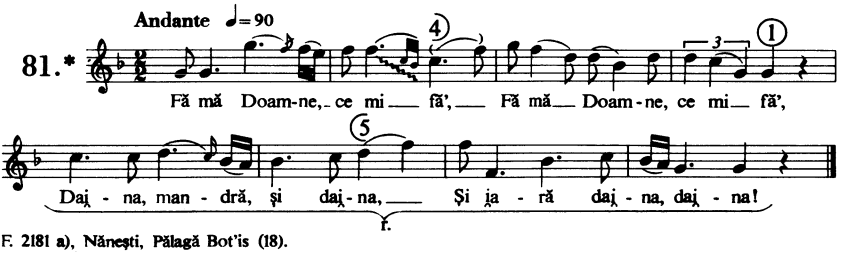
Poieni, Mărie Muntean (24).



Ieud, Elena Bîrlea. [Cf. No. 45]



F. 2170 b), Văleni, Erină Moldovean şi Dochiţă Mărginean (18).



F. 2181 a), Năneşti, Pălagă Bot'is (18).

82. Allegretto ♩.= 84

D-în cè cru-ce de u-li-ță, D-în cè cru-ce de u-li-ță Șe-de-o d-al-bă co-co-ni-ță, Șe-de-o d-al-bă co-co-niț', Cul-ca-tă pe ca-na-pel, Cul-ca-tă pe ca-na-pel La um-bră de tran-da-fir, La um-bră de tran-da-fir.

Var.:

F. 2119 a), Visăul-de-jos, Mărie Ardelean (ca. 25).

83.* Allegretto

Ieud, o fată (15-16).

84. Andante ♩.= 78

Haj tu mân - dri - - o - ru - l'e,

Haj tu mân - dri - - o - ru - l'e,

În - do - je - şt'e ju - mă - ta - t'e

În - do - je - şt'e ju - mă - ta - t'e!

Var.: Ossia:

F. 2151 c), Pătrova, Ileană şi Niţă Ardelean, etc. (15-20).

85.* Poco allegretto ♩=100

La fân - tâ - nă, la iz - vor,

La fân - tâ - nă, la iz - vor, Do - ru - le,

do - ru - le, Măj do - ru - le, măj!

F. 2095 b), Ieud, Măricuţă Hotco (19).

86.* Poco allegretto ♪=210

Du - te mân - dru - - le şi-ju - be - şte,

Du - te mân - dru - le şi-ju - be - şte, Şi-a - poj daj - na

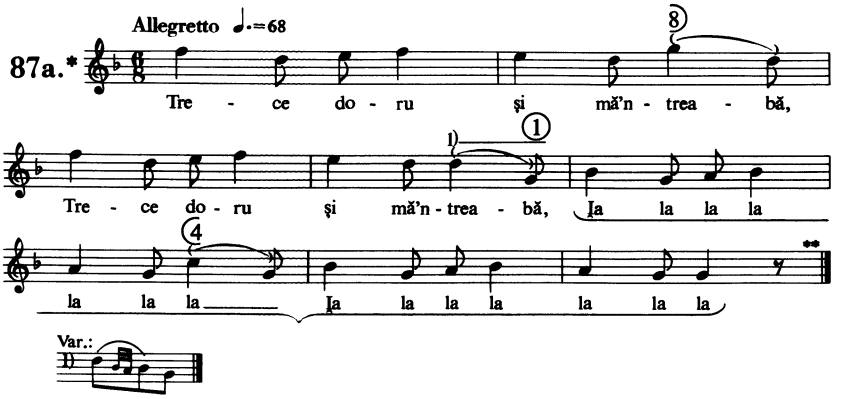
şi daj - nam, haj laj laj!

Un - de şi mă - ta vo - je - şte, Haj laj laj!

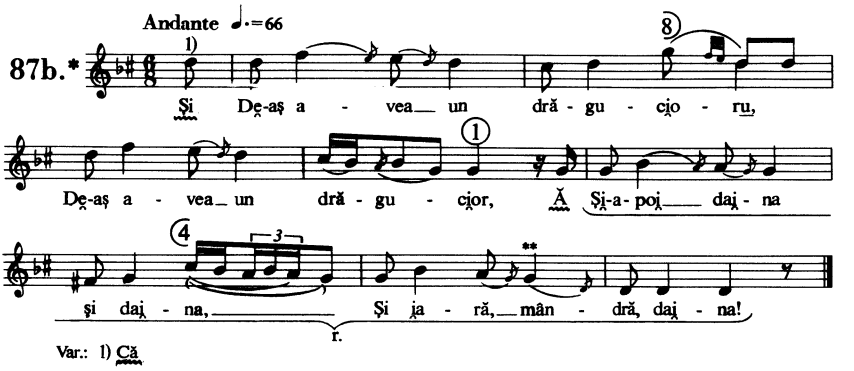
1.r. 2.r.

Var.:

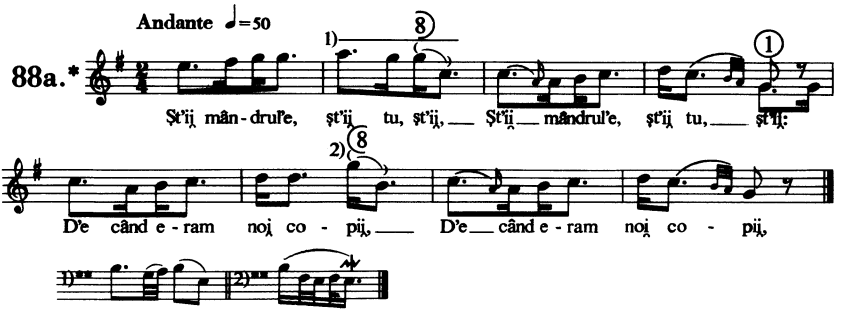
F. 2148 b), Cuhea, Ioană Bizău şi Vlad (19, 16).



F. 2096 b), Ieud, Anuţă Dunca (25-30).



F. 2147c), Cuhea, Ioană Bizău şi Vlad (19, 16). Var. No. 178



F. 2164 c), Glod, Mărie Cocian (18).

88b. Poco allegretto ♪=208

Şi Măi cu - cu - l'e su - pă - rat, şi
Măi cu - cu - l'e su - pă - rat, că la la la la
la la la la la la la la la la la la
Var.: 1) Că

F. 2094 a), Ieud, Măricuţă Hotco (19).

88c. Andante

Haj mândru-le eu - să-ţi spuj, Câ - te tal - ge - re-s pe cuj;
No - uă bu - ne, u - nu - j spart, Că toa - te le-am nu - mă - rat.

F. 2185 a), Onceşti, Anuţă Goja (16).

Var. No. 179
[Cf. No. 114]

89. Andante ♩=52

Suf - lă vân - tu brea - bă - - nu,
Suf - lă van - tu brea - bă - nu, Haj daj - na
şi daj - na, Şi ja - ră daj - na daj - na!

Var. No. 38

F. 2182 a), Nănesti, Pălagă Bot'is (19).

90. Andante ♩=56

Ci - ne de pă - rinţj n'a - scul - - tă,
Ci - ne de pă - rinţj n'a - scul - tă, Şi Dum - ne - zeu
de el uj - tă, Şi Dum - ne - zeu de el uit'.

F. 2131 b), Dragomireşti, Erină Vlad (26).

F. 2184 c), Onceşti, Mărie Drăguş (18-20).

91.* Andante ♩=92

A - u - zit - am mân - dru eu,
A - u - zit - am mân - dru eu, Și-a - poi ia - ră
gân - du mi să pu - ne, Să mă duc cu mân - dru'n lu - me.

F. 2181 c), Nănești, Pălagă Bot'iș (19).

92a. Andante ♩=100

Hei tu mă-mu - li - ca me, Hei tu mă - mu - li - ca me!
Hei, frun - ză și iar - bă, Măi bă - d'i - ță vi - nă'ncoa'!
Var.: Ossia:

F. 2095 a), Ieud, Măricuță Hotco (19).

92b. Andante ♩=52

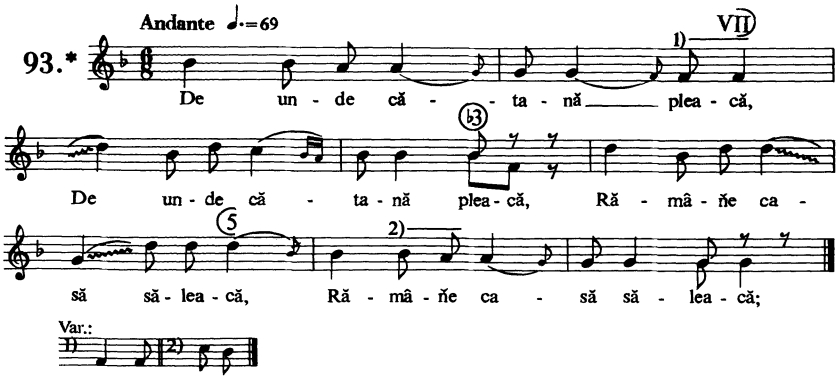
Ca - re i-bd'ie și-a-poi la - să, Ca-re i-bd'ie și-a-poi la - să,
Hei, frun - ză și iar - bă, Măi bă - d'i - ță vi - nă'ncoa'.

F. 2129 a), Bocicoiel, Erină și Ioană Chiesa (15-18).

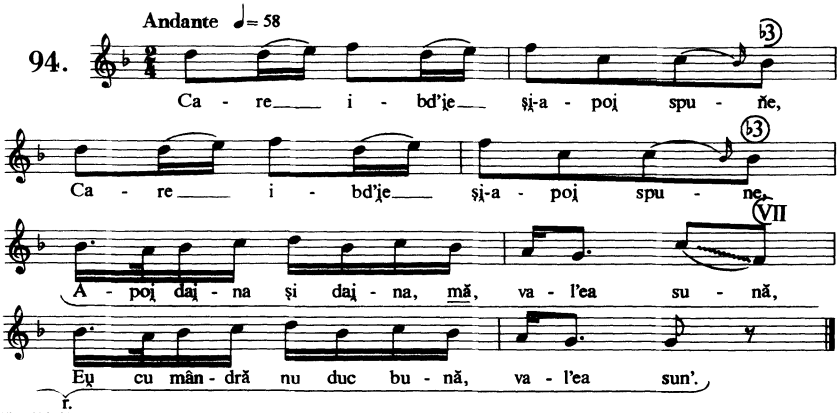
92c. Andante ♩=63

Măi mân - dru - le de trei ani,
Măi mân - dru - le de trei ani, De când la i - -
ni - mă-mi stai, De când la i - ni - mă-mi stai,
Var.:

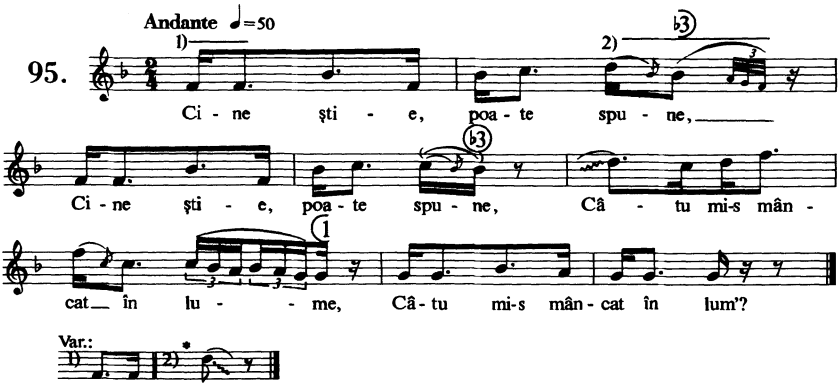
F. 2186 c), Onceşti, Mărie și Doică Draguș (18-20).



F. 2149 b), Pătrova, Ileană și Niță Ardelean, etc. (15-20).



F. 2129 b), Bocicoiel, Erină și Ioană Chiesa (15-18).



F. 2133 a), Dragomirești, Erină Vlad (26).

96a. Assai moderato ♩=50

Su - - pă - ra - tu-s de o lu - nă,

Su - pă - ra - tu-s de o lu - nă, Nu-s şo - han cu

vo - ie bu - - nă, Nu-s şo - han cu vo - ie bu - nă.

Var.:

F. 2132 c), Dragomireşti, Erină Vlad (26).

(♩=69)

F. 2170 a), Văleni, Erină Moldovean şi Dochiţă Mărginean (18).

96b. Poco allegretto ♩=84

D'intr' o ca - sa ma - mei pli - nă,

D'intr' o ca - sa ma - mei pli - nă Nu sân - t'em doi

la o ci - nă, Nu sân - t'em doi la o ci - nă;

F. 2163 a), Glod, Mărie Cocian (18).

97a. Andante ♩=92

Măi bă - di - ţă, de-a tău dor,

Măi bă - di - ţă, de-a tău dor

Fa - - ce m'aş floa - re'n o - col,

Fa - - ce m'aş floa - re'n o - col;

Var.:

-col

F. 2126 a), Bocicoiel, Erină şi Ioană Chiesa (15-18).

97b. Andante ♩.=56

Du - te mân - druț, du - ce - te-ai,
Du - te mân - druț, du - ce - te-ai, Și-a - poi dai - na
și dai - na, Și ia - ră dai - na, dai - na!
r.

Var.:

F. 2147 a), Cuhea, Ioană Bizău și Vlad (19, 16).

98. Andante ♩=56

Mă - mu - că, zi - le - le me - le,
Mă - mu - că, zi - le - le me - le, Dai - na, mân - dră,
și dai - na, Și ia - ră, mân - dră, dai - na!
r.

Var.:
Că Mă - mu-

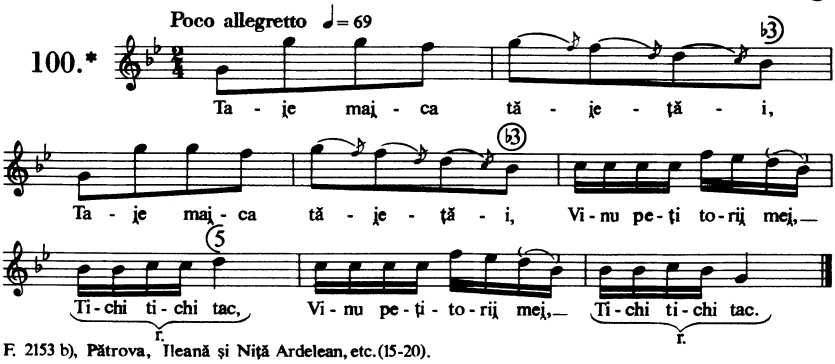
F. 2135 a), Dragomirești, Erină Vlad (26).

99. Poco allegretto ♩.=66

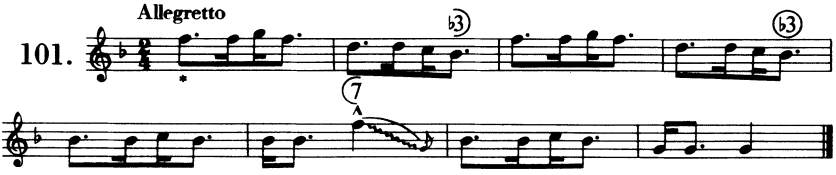
Tri - me-te-mi, mân - dru - luț, car - te
Din lu - mu - ța de de - par - te; Tri - mi-te-mi, ca
să - ți tri - met, Să nu ne uj - tăm de tăt.

Var.:

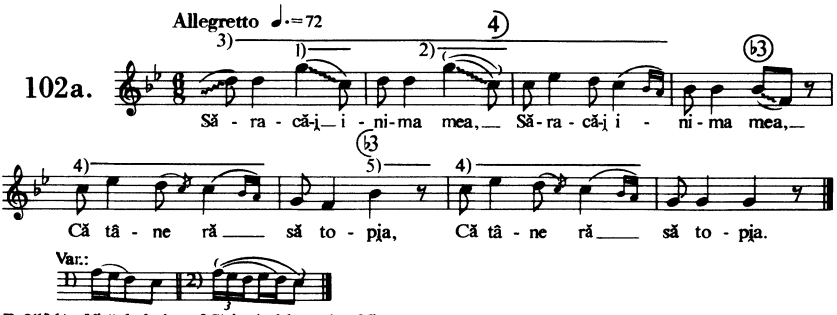
F. 2116 b), Vișăul-de-jos, Vărvară Braicu (19).



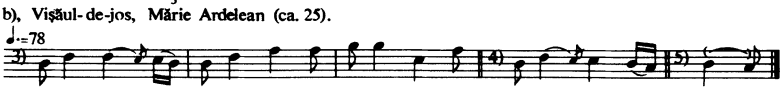
F. 2153 b), Pătrova, Ileană și Niță Ardelean, etc. (15-20).



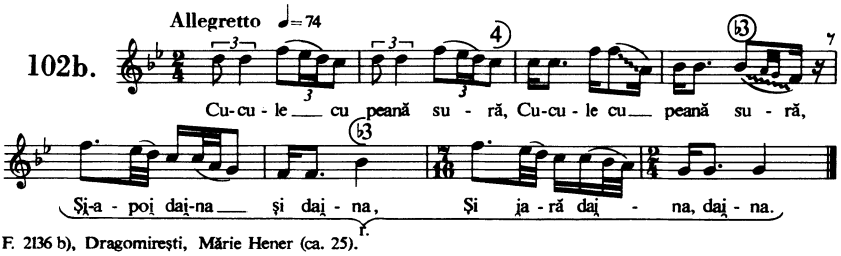
Ieud, o fată (15-16). Var. No. 114



F. 2119 b), Vișăul-de-jos, Mărie Ardelean (ca. 25).



F. 2150 b), Pătrova, Ileană și Niță Ardelean, etc. (15-20).



F. 2136 b), Dragomirești, Mărie Hener (ca. 25).

102c.

Poco allegretto ♩.= 72

Să-ra - ce băr-ba-t'e gro - su! Mult eşt'i gol şi rup-t'i - co-su.

Oa-se - l'e ţi-s mari şi goa-l'e, Ňeg-re pă - l'i - t'e d'e soa-re;

F. 2143 b), Cuhea, Iulia Szaplonczay (64).

103a.*

Molto rubato ♩=(96-84)

Şi I - ni-ma, i - ni-ma mè, măi, I - ni-ma, i -

lunga

ni - ma mè, măi, Rab-dă-mă, nu mă du-rè, măi, măi,

Rab - dă-mă, nu mă du-rè măi, Dai-na mân-dră, şi dai-na-re!

Var.: 4) Că

măi - dă mă, nu mă du-rè, măi măi

F. 2100 a), Ieud, Ionă Kiş (10).

103b.

Rubato ♩= (100)

Ai şi Cre-şteţi flori cât gar-du-ri-le, Că Cre-şteţi flori cât

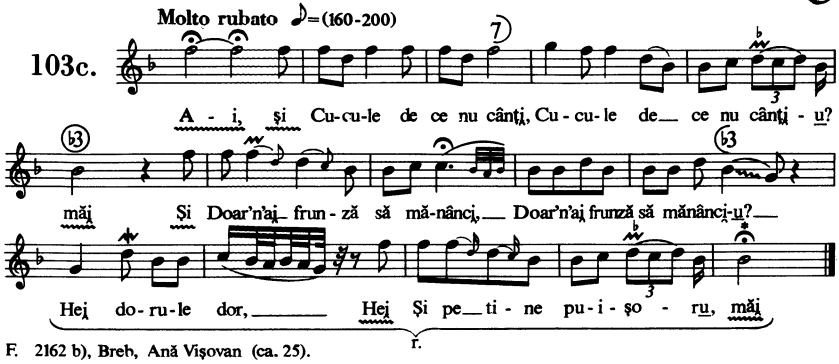
gar-du-ri - le, măi S'a-stu-paţi pri - la-zu-ri-le,

S'a-stu-paţi pri - la-zu-ri - le, Ai şi Să vă suf-le

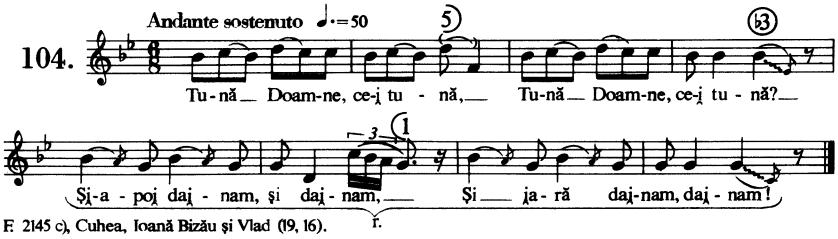
vân-tu-ri - le, Că Să vă suf-le vân-tu-ri - le, măi

Var.:

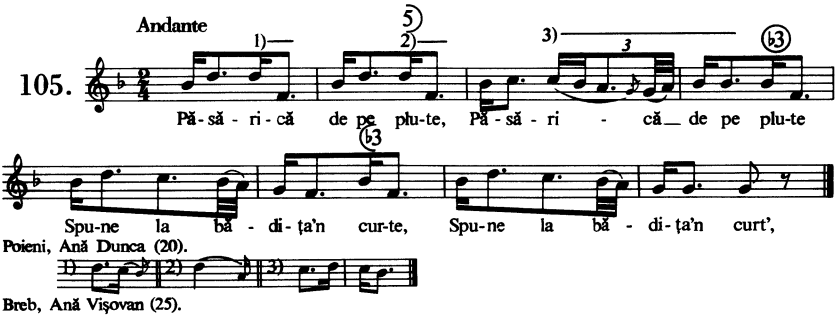
F. 2185 b), Onceşti, Mărie Neagră (40).



F. 2162 b), Breb, Ană Vişovan (ca. 25).

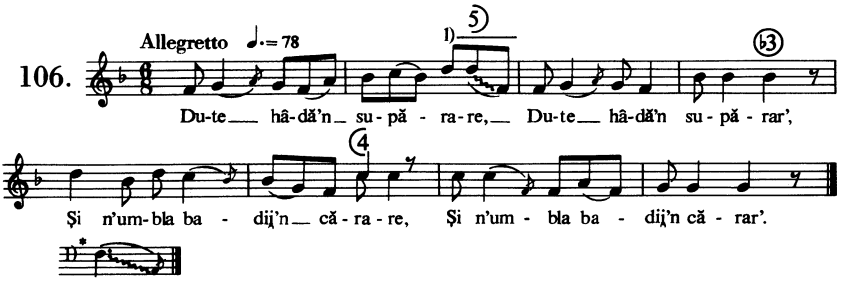


F. 2145 c), Cuhea, Ioană Bizău şi Vlad (19, 16).



Poieni, Ană Dunca (20).

Breb, Ană Vişovan (25).



F. 2150 c), Pătrova, Ileană şi Niţă Ardelean, etc. (15-20).

107. Tempo giusto ♪=240

Nu-i baj, nu, mân - druț, nu-i baj, — Șt'iu că nu ne-am i-bd'it - aj. — Ne-am i-bd'it v'o do - ue luni, — Ne-am i-bd'it, c'am fo' ne - buni, Ne-am i-bd'it, c'am fo' ne - buni.

Var.: Ne-am i-bd'it, c'am fo' ne - buni.

F. 2114 d), Vișăul-de-jos, Vârvară Braicu (19).

108. Andante ♩=54

Tre - - ce bă - di - ța pe drum, — Tre - ce bă - di - ța pe drum — Că - lă - re - ște pe-un cal sur. — Că - lă - re - ște pe-un cal sur.

F. 2198 a), Onceşti, Mărie şi Doică Draguş (18-20).

109.* Poco allegro

Bă - du-s dra - gu! (1. r.) Bă - du-s dra - gu! Pă - du - ri - cja ra - ră, (1. r.) Man - dra'n poa-rt' a-fa - ra, Ba - dea pă drum tre-ce, cu o-chij-l pe-tre - ce. (2. r.)

Onceşti, Mărie şi Doică Draguş (18-20).

110a. Allegretto ♩=60

Frun - ză ver - de'n - tre mo - lizj, Sin - gur' am fost la pă - rintj. Ja la la la la la la ja la la la la la la, Ja la la la la la la (la) la la la.

F. 2160 d), Poieni, Ană Dunca (20).

110b. Allegretto ♩=104-110

Foc t'e ba - tă, par - t'e rè, măj. Foc t'e ba - tă, par - t'e rè, măj! Daj - na, mân-dră, și daj - na, și ja - ră daj - na, daj - na, Oj la la la la la la la la la!

F. 2102 a), Ieud, Ioană Kiș (30).
Nănești, Pălagă Bot'iș (19).

Ossia: la la la la la la la la

Bocicoiel, Erină și Ioană Chiesa (15-18). Var. No. 134.

111. Andante ♩=54

Cân - tă cu - cu'n vârf de mun - te, Cân - tă cu - cu'n vârf de mun - te, Ni - me'n lu - me nu-l a - u - de, Ni - me'n lu - me nu-l a - ud'.

Var.:

F. 2187 a), Oncești, Marie și Doică Drăguș (18-20).

112. Andante ♩=58

Mă - ie - ran de la ba - dea, Ă

Mă - ie - ran de - la - ba - dea; Și-a-poi dai - nam

și dăi - nam, Și ia - ră dai - nam, dai - nam!

F. 2145b), Cuhea, Ioană Bizău și Vlad (19,16). r.

113.* Andante ♩.=60

Mă - ie - ran de pe po - ia - nă,

Mă - ie - ran de pe po - ia - nă, Și-a - poi dai - nă

și dai - na, Și ia - ră dai - na, dai - na!

1) La fon.:

[CF. No. 133]

F. 2146b), Cuhea, Ioană Vlad și Bizău (16,19).

114. Andante ♩= 84-92

Spu - su - ti-am, măn - dru - le, spus. Spu - su ti-am, măn - dru - le, spus

La bor-cu - tu cel d'in sus, La bor-cu-tu cel d'in sus:

F. 2164b), Breb, Ană Vișovan (ca. 25).

Var. No.101. [Cf. No. 88c.]

115. Andante ♩=82

Hei tu măn - dru - lu - ți - l'e măi,

Hei tu măn - dru - lu - ți - l'e! Dai - na, măn - dră,

și dai - na, Și ia - ră dai - na, dai - na!

F. 2182 b), Nănești, Pălagă Bot'is (19). r.

116. Poco allegretto ♩. = 72

Mân-dra — pa-sa - re-i cu - cu, Man-dra — pa-sa - re-i cu - cu, —

Și-a - poi — dai - na și dai - na, Și ia - ra dai - na, dai - na!

r.

Var.:

F. 2148 a), Cuhea, Ioană Bizău și Vlad (19,16).

117. Andante sostenuto ♩ = 96

Și Plân - ge - mă, — ma - mă, cu do - ru,

Plân - ge - mă, — ma - mă, cu dor, — Ți-am fost fa - tă

și fe - cio - ru, Ți-am fost fa - tă și — fe - cior,

Var.:

F. 2143 a), Cuhea, Ioană Bizău și Vlad (19,16). [Cf. No. 131]

118. Poco allegretto ♩ = 58

I - ñi - mă su - pă - ră - cioa - să,

I - ñi - mă su - pă - ră - cioas'! — Mult ți-aș da să

fii vo - ioa - să, Mult ți-aș da să fii vo - ioas'.

F. 2100 b), Ieud, Ioană Kiș (30).

119a.

Andante ♩ = 54

Cu o - mu - ţu, ca - re-mi pla - ce,

Cu o - mu-ţu, ca - re-mi pla - ce, Măr' la dra-cu,

n'am ce fa - ce, Măr' la dra - cu, n'am ce faci.

F. 2143 c), Cuhea, Ioană Bizău (19).

Ossia:

Poieni, Mărie Muntean (24).

Glod, Mărie Cocian (18).

119b.*

Andante

Pa - să - re de pă o - gor, Pa - să - re de pă o - gor;

Valeni, Erină Moldovean şi Dochiţă Marginean (18). Var. No. 135

120.*

Allegretto ♪ = 100

Ă Dra-ga mi-i cârj - ma'n pă - du - re, Dra-gă mi-i cârj -

ma'n pă - du - re, Lu - mei hăi! Că beau vin şi

r.

mă-nânc mu - re, Că beau vin şi mă - nânc mu - re, Lu-mei hăi!

r.

F. 2146 a), Cuhea, Ioană Bizău şi Vlad (19,16).

121a.

Andante ♩ = 60

Câ - tă lu - me'n par - tea mea,

Câ - tă lu - me'n par-tea mea, Ar - de-ar de n'ar

1) V

ră - mâ - nea, Ar - de-ar de n'ar ră-mâ - nea!

Var.:

F. 2186 b), Onceşti, Mărie şi Doică Drăguş (18-20).

121b.

Andante ♩ = 58

Că Ci - ne de pă - rinţi ră - mâ - ne,

Ci - ne de pă - rinţi ră - mâ - ne, So - hă-ni - tă

V

nu li-i bi - ne, So - hă-ni - tă nu li-i biń.

F. 2131 a), Dragomireşti, Erină Vlad (26).

122.

Andante ♩ = 60

Pe un - de me - re do - ru,

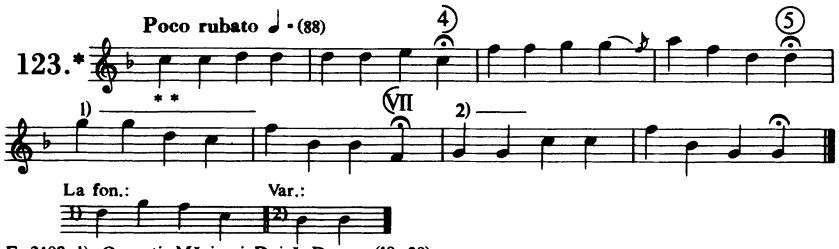
Pe un - de me - re do - ru, Nu poţi a - ra

1) 1 2)

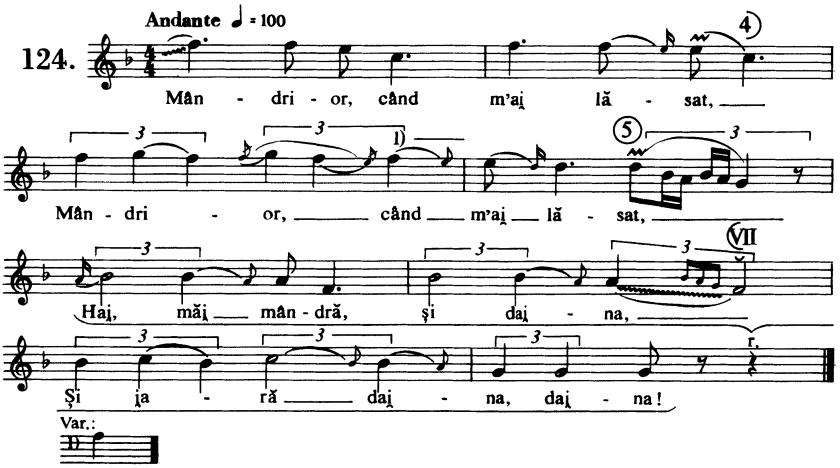
cu plu - gu, Nu poţi a - ra cu plu - gu.

La fon.:

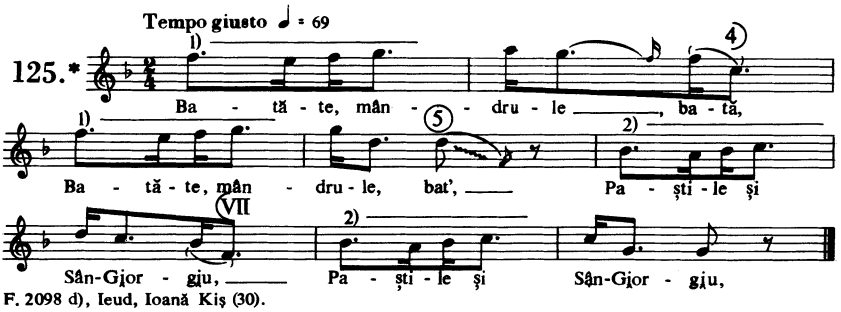
F. 2186 a), Onceşti, Mărie şi Doică Drăguş (18-20).



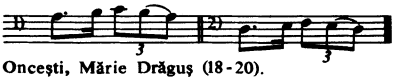
F. 2198 d), Onceşti, Mărie şi Doică Draguş (18 - 20).



F. 2183 b), Nănişti, Pălagă Bot'iş (18 - 20).

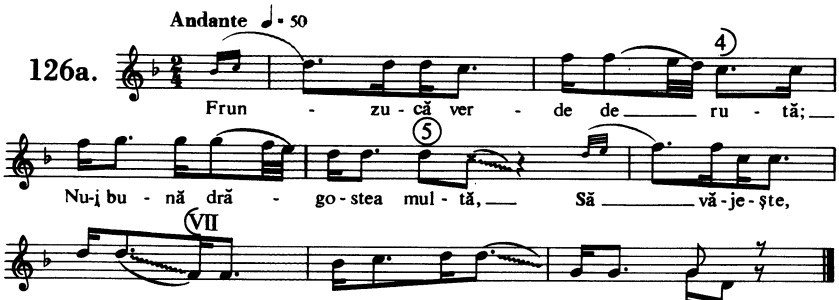


F. 2098 d), Ieud, Ioană Kiş (30).



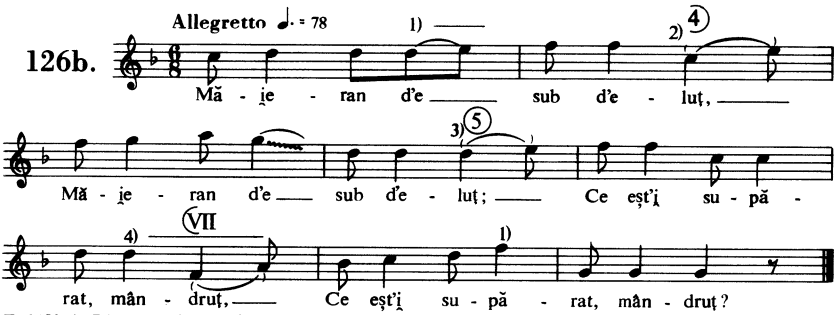
Onceşti, Mărie Drăguş (18 - 20).

126a.

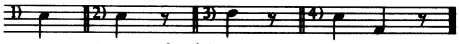


F. 2126 c) Bocicoiel, Erină și Ioană Chiesa (15-18).

126b.

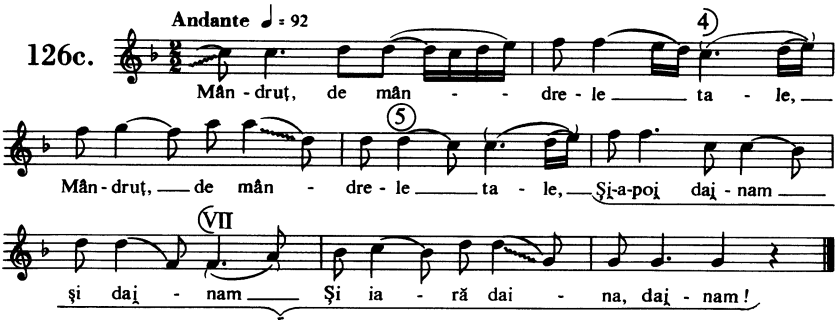


F. 2150 a), Pătrova, Ileană și Niță Ardelean, etc. (15-20).

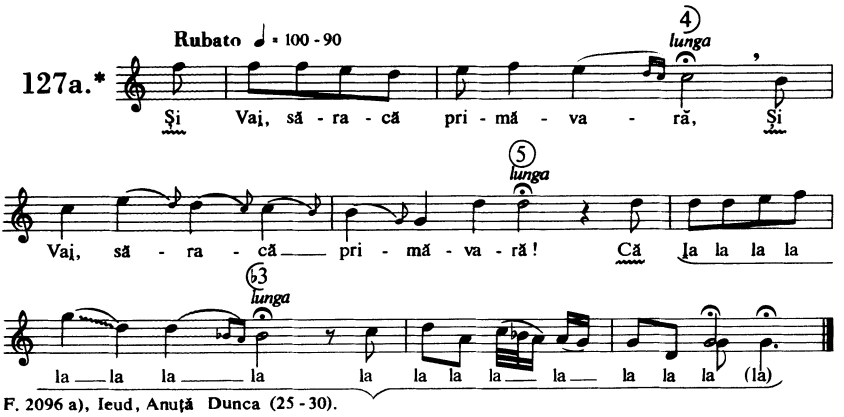


Nanești, Pălagă Bot'iș (18-20).

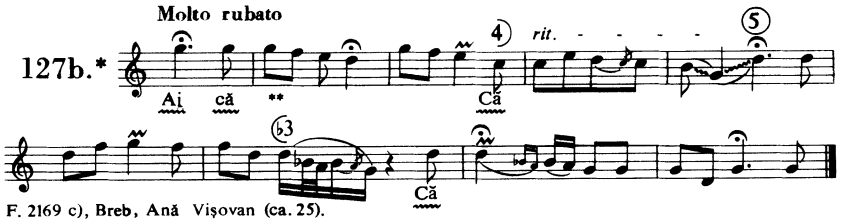
126c.



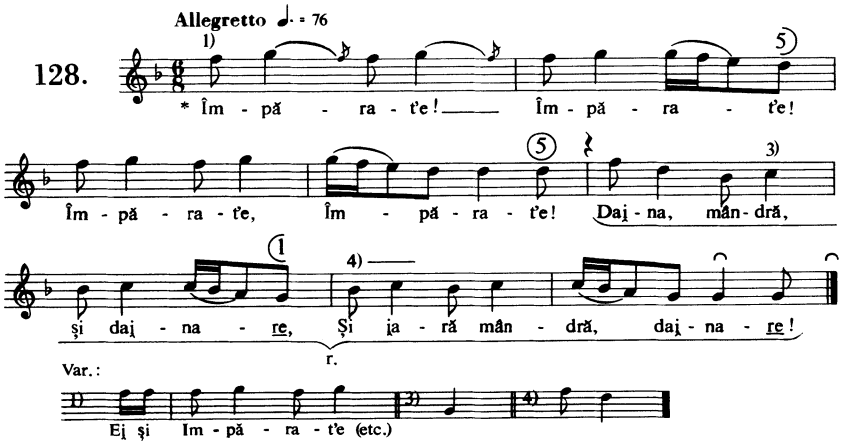
F. 2144 c), Cuhea, Ioană Bizău și Vlad (19,16).



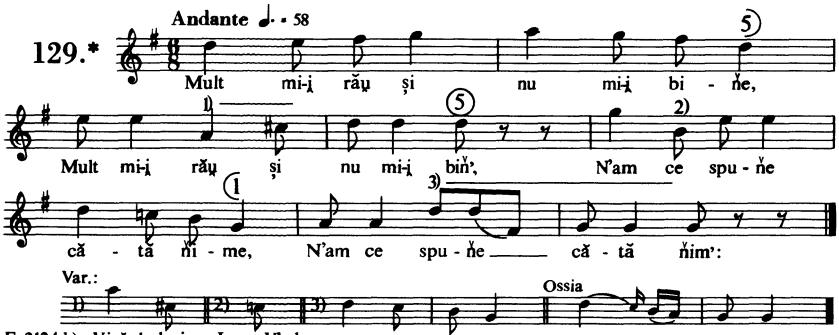
F. 2096 a), Ieud, Anuţă Dunca (25 - 30).



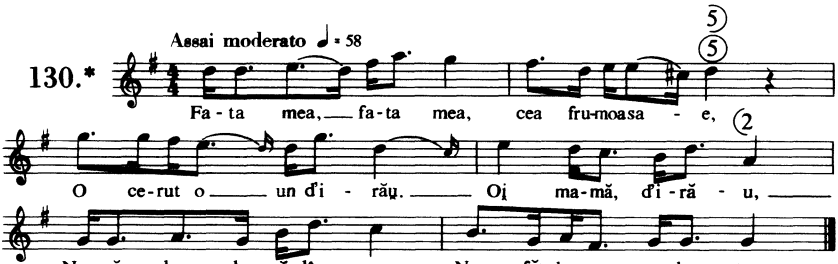
F. 2169 c), Breb, Ană Vişovan (ca. 25).



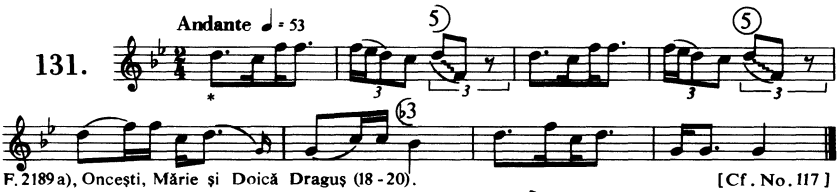
F. 2105 a), Ieud, Gheorghe Hruşca (51).



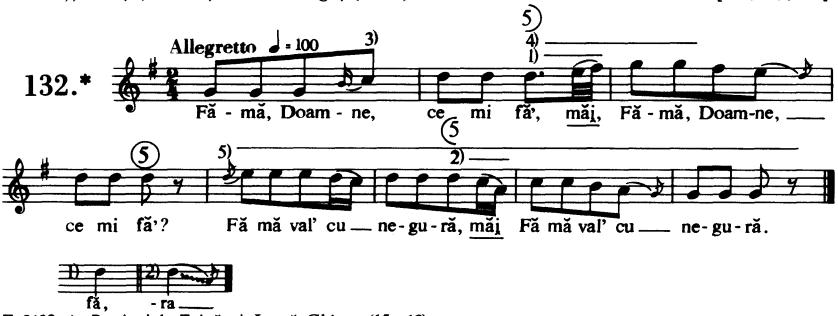
F. 2124 b), Visăul-de-jos, Ioan Vlad.
Bocicoiel, mai multe fete.



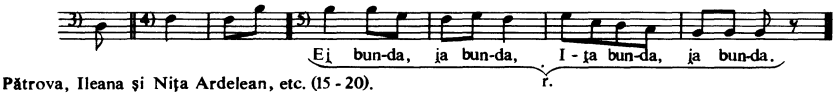
F. 2129 d), Bocicoiel, Erină și Ioană Chiesa (15 - 18).



F. 2189 a), Onceşti, Mărie şi Doică Draguş (18 - 20). [Cf. No. 117]



F. 2128 a), Bocicoiel, Erină şi Ioană Chiesa (15 - 18).



Pătrova, Ileana şi Niţa Ardelean, etc. (15 - 20).

133. Andante ♩. = 56

Ci - ne nu ştie, ce-i slu - ji - tu,
Ci - ne nu ştie, ce-i slu - ji - tu, Poa - te să - ru -
ta pă - mân - tu, Poa - te să - ru - ta pă - mân - tu.

F. 2135 c), Dragomireşti, Ileană Zubăşcu (18). [Cf. No. 113]

134a. Poco allegretto ♩ = 61

Frun - ză ver - de nu ca 'ta, că
Frun - ză ver - de nu ca 'ta, N'am a-vut în sat să-mi pla - că,
N'am a-vut în sat să-mi plac', Dai-na, mân-dră, şi dai - na, măi şi măi!

F. 2134 c), Dragomireşti, Erină Vlad (26).

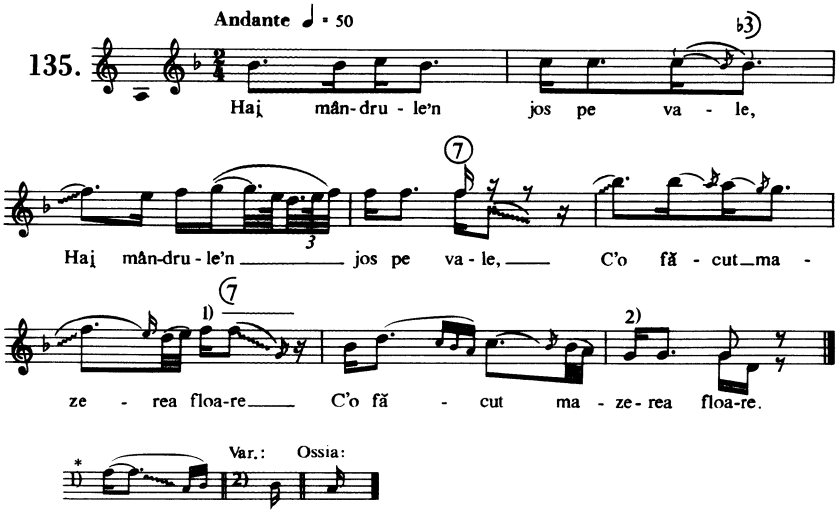
Onceşti, Mărie Drăguş (18 - 20).

134b. Poco allegretto ♩ = 52

Merg în lu - me, nu mni-i bi - ne, Merg în lu - me,
nu mni-i bin', ă Vin a - ca - să, n'am la ci - ne,
Vin a - ca - să, n'am la ci - ne; Merg în lu-me, n'am o - sag, Trai-la - la

F. 2151 d), Pătrova, Ileană şi Niţă Ardelean, etc. (15 - 20).

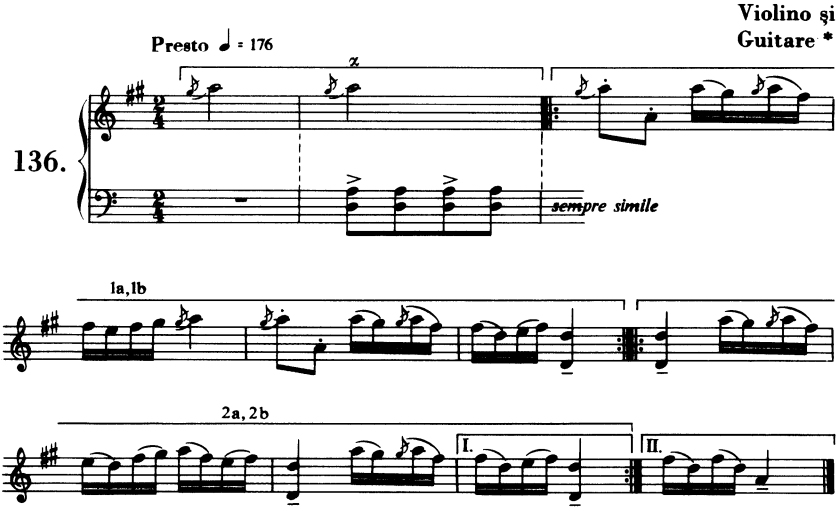
Var. No. 110.



F. 2124 a), Bocicoiel, Erină şi Ioană Chiesa (15-18). Var. No. 119.

D I.

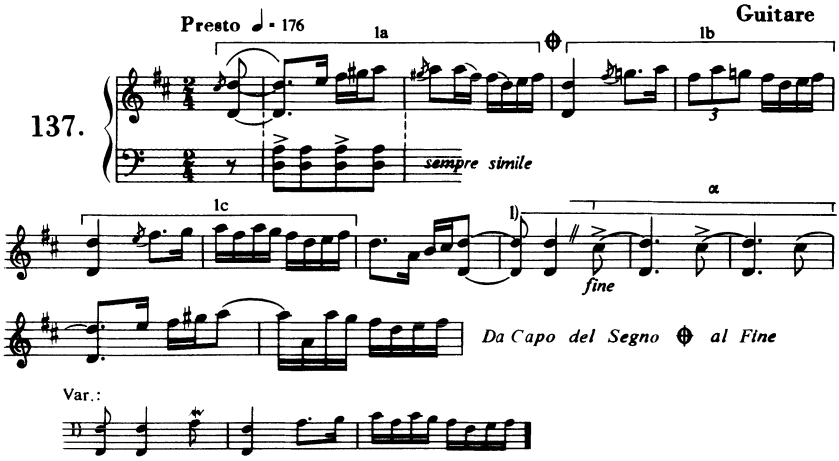
Jocul fecioresc



F. 2189 b), Onceşti, Pătru Drăguş (28). [Cf. No. 141a.]

Jocul fecioresc

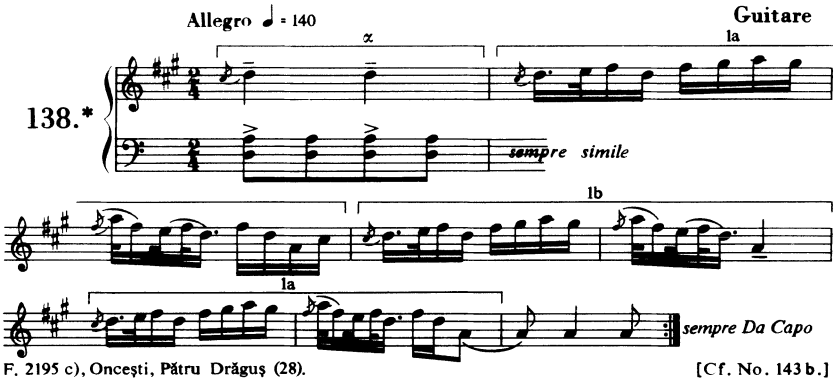
D I.
Violino şi Guitare



F. 2189 c), Onceşti, Pătru Drăguş (28).

Ruseşte

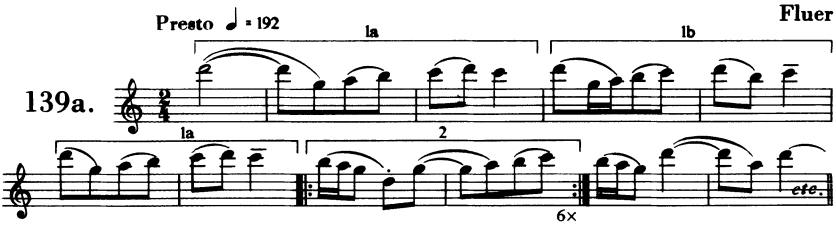
Violino şi Guitare



F. 2195 c), Onceşti, Pătru Drăguş (28). [Cf. No. 143 b.]

Învârtita

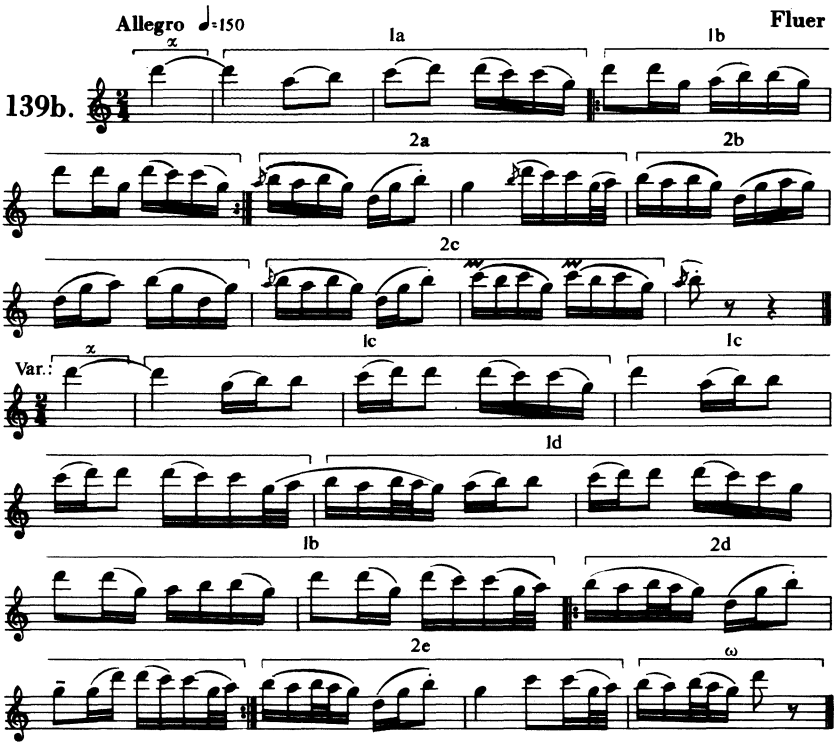
Fluer



F. 2176 b), Văleni, Gheorghe Vancia.

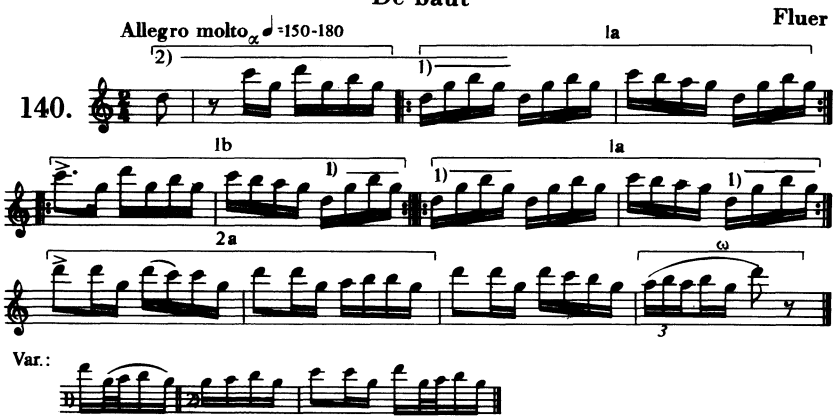
Jocul fecioresc

D I.



F. 2174 d), Văleni, Gheorge Vancia.

De băut



F. 2175 c), Văleni, Gheorge Vancia.

De băut

D I.

Allegretto ♩=132

Violino şi Guitare

141a.

1) 1a 1a

sempre simile

1b 1c

1c 1a 1b

1b 1c

Var.: D

F 2193 b), Onceşti, Pătru Drăguş (28).

[Cf. No. 136]

De băut

Allegro ♩=140

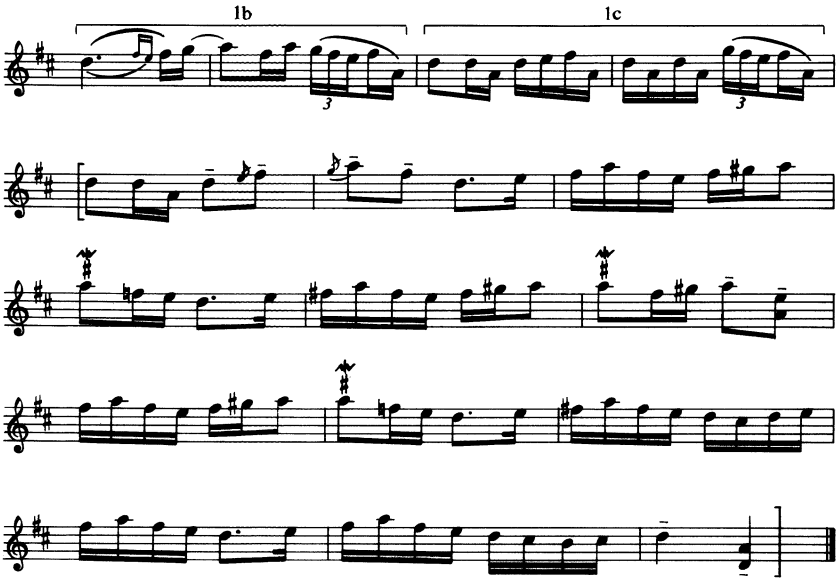
Violino

141b.

x 1a

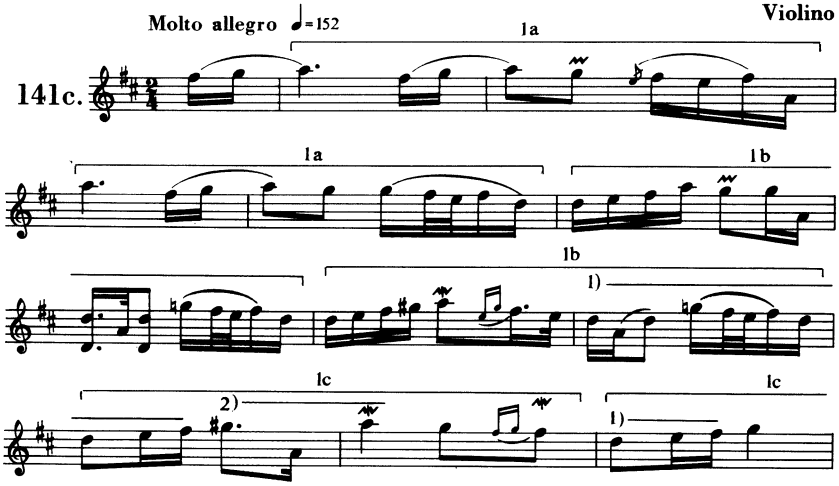
1a 1a

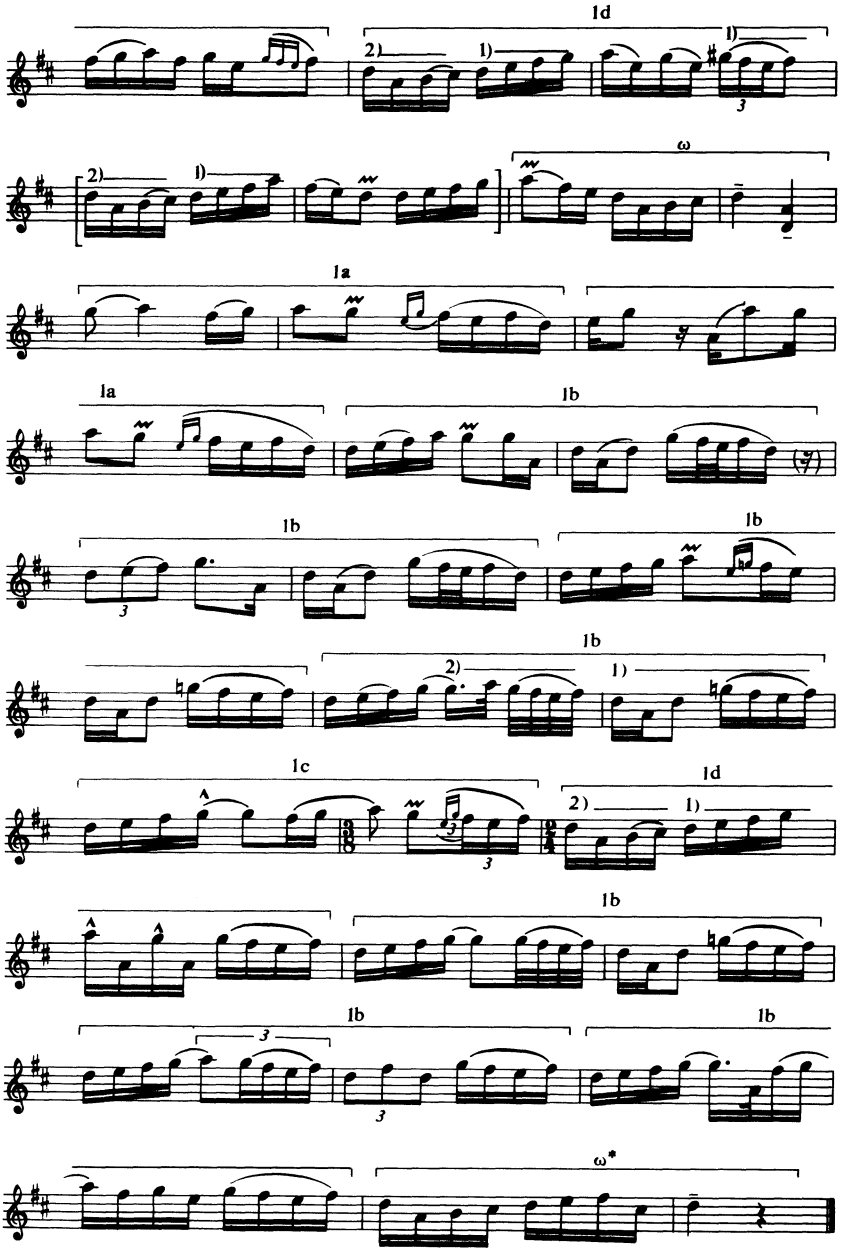
ω



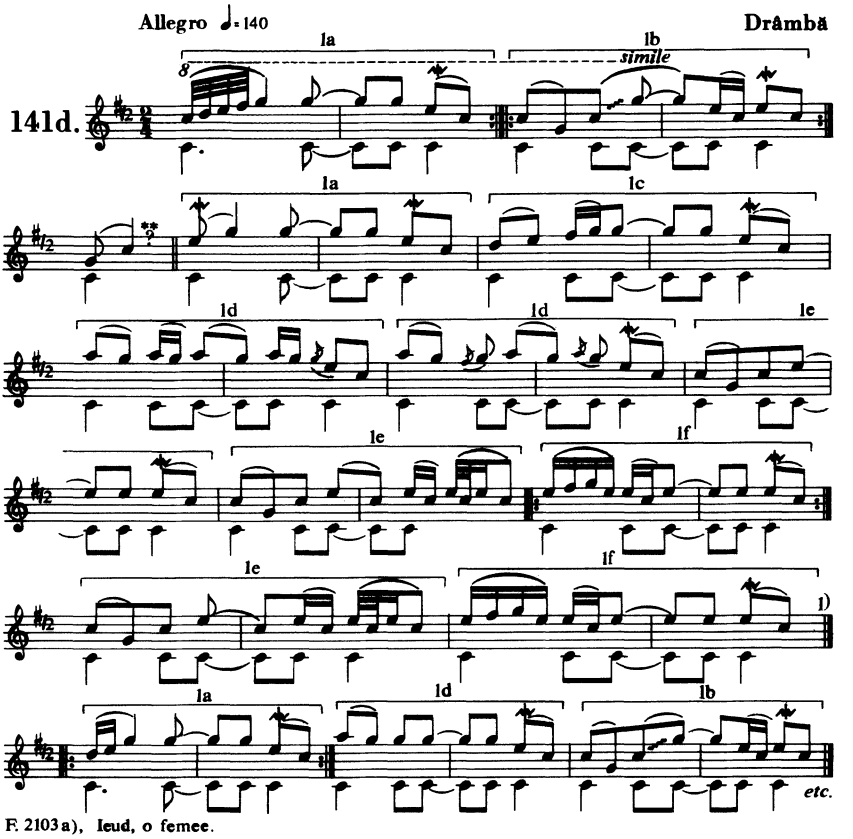
F. 2179 d), Văleni, Găvrile Mărginean.

Jocul fecioresc

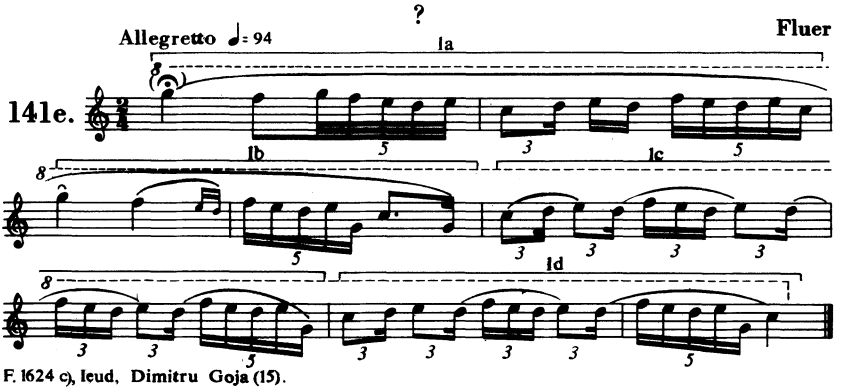




F. 2106 b), Ieud. Vasile Bărăni (38).



F. 2103 a), Ieud, o femee.

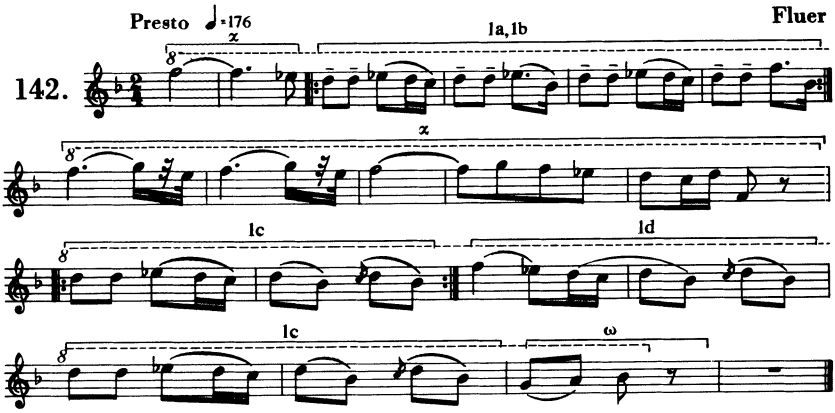


F. 1624 c), Ieud, Dimitru Goja (15).

Învârtita

D I.

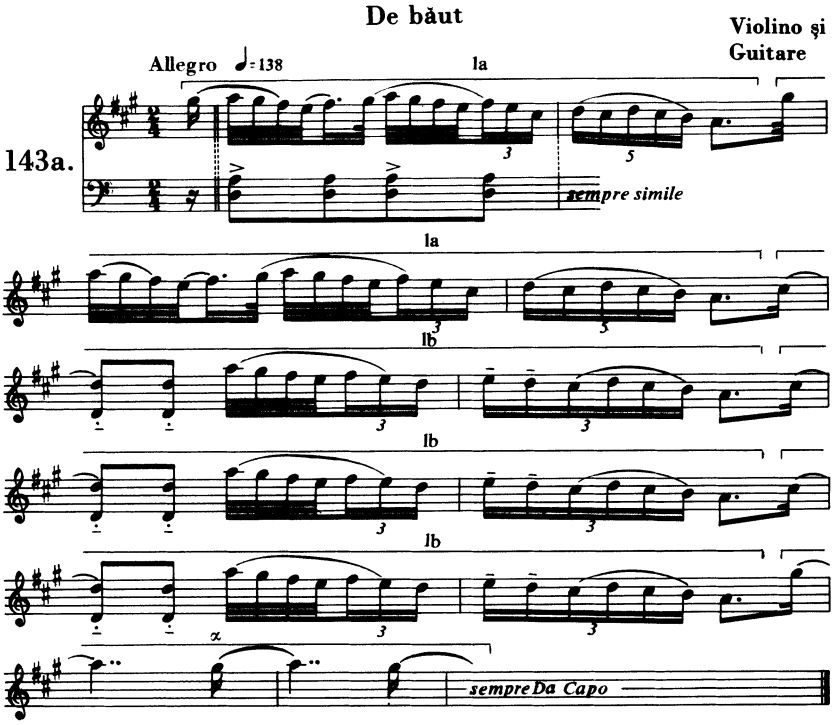
142.



F. 2111 b), Ieud, un om.

De băut

143a.



F. 2192 b), Onceşti, Pătru Drăguş (28).

De băut

D I.

Violino şi Guitare

143b

Allegretto ♩=138

Ia

sempre simile

Ia

Ib

Ib

F 2192 a), Onceşti, Pătru Drăguş (28). [Cf. No.138]

Hei şi Na, E - ster, un co - ro - naş, Na, E - ster, un co-ro - naş, Şi t'e du pâ - nă-'no - raş Şi t'e du pâ - nă 'no - raş

De băut

144.

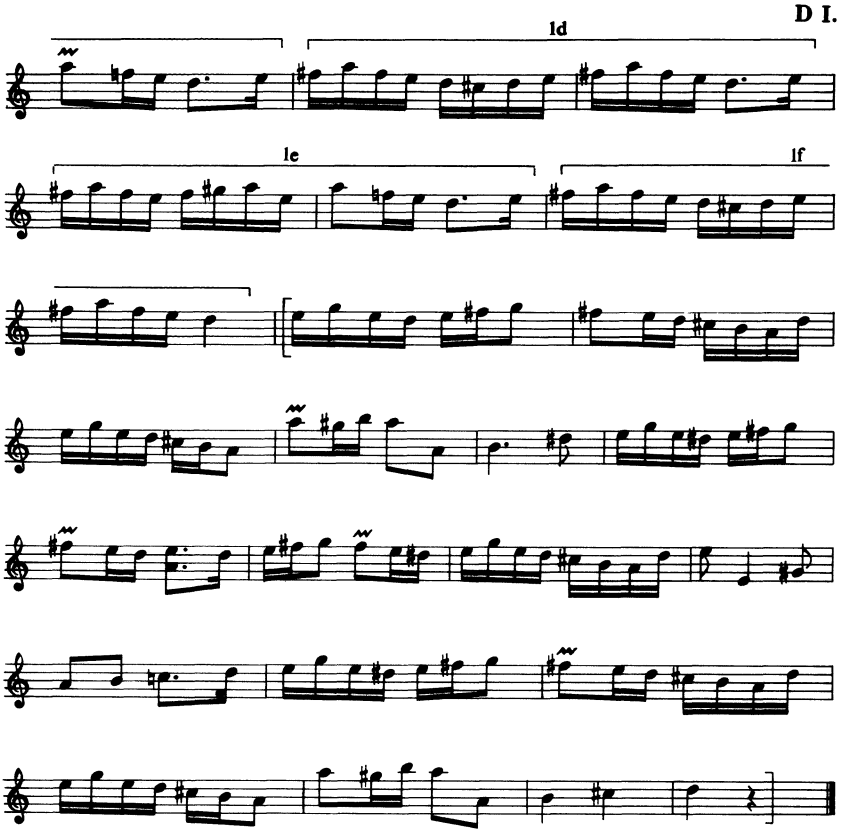
Allegro ♩=140

Violino

Ia

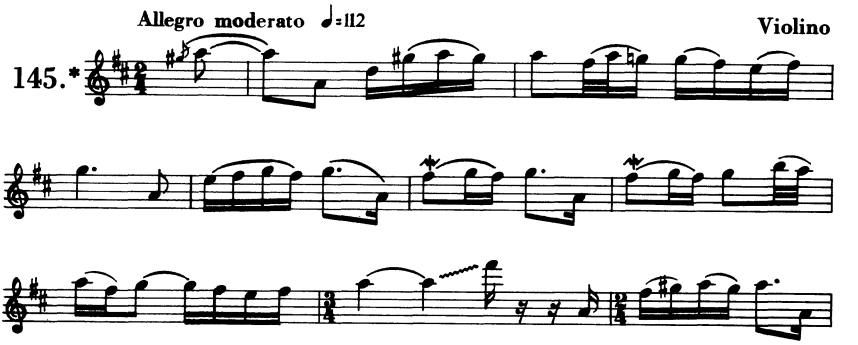
Ib

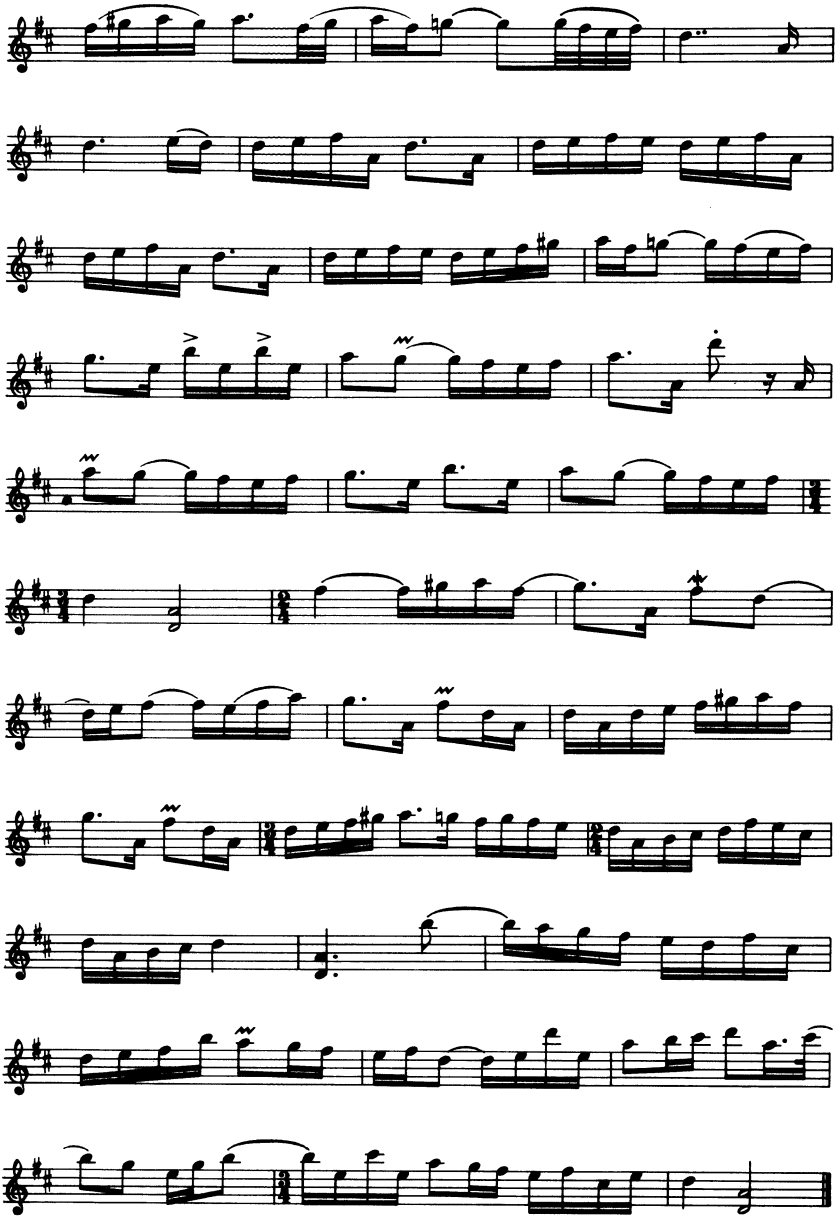
Ic



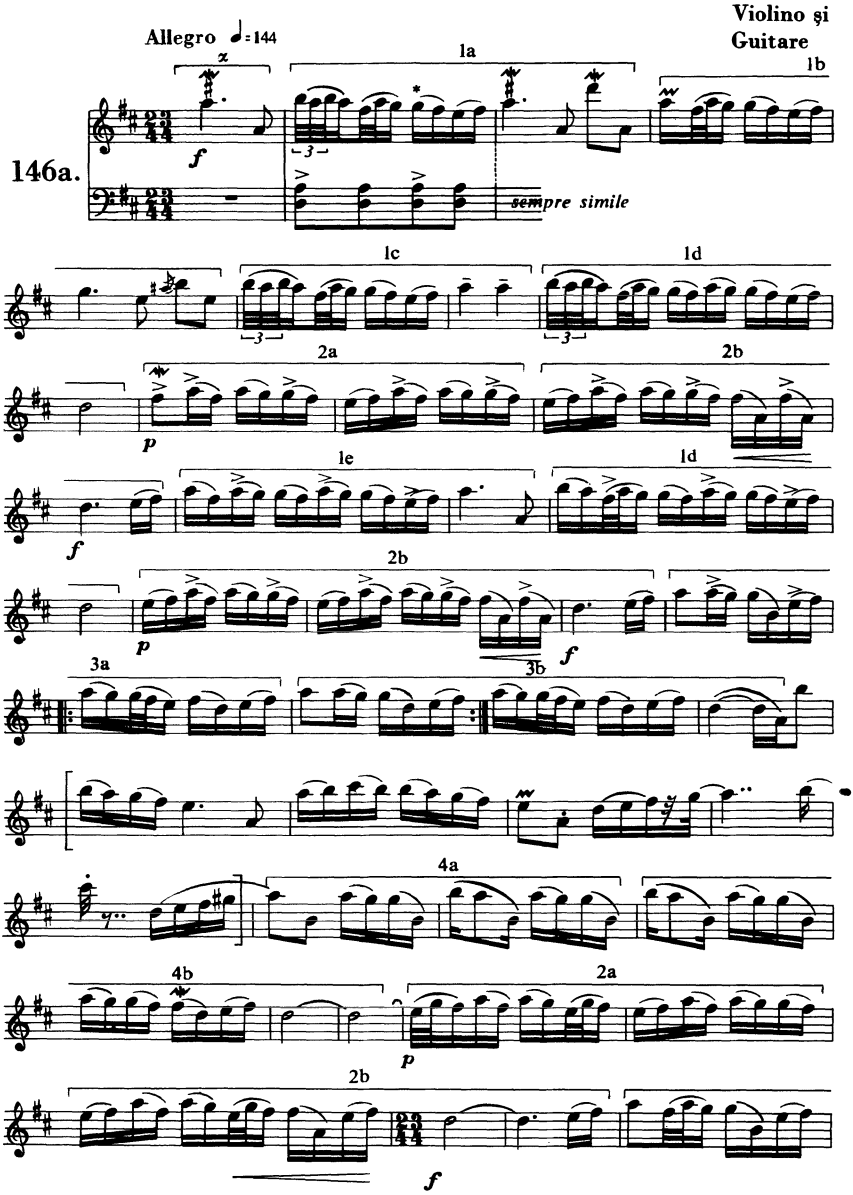
F. 2179 e), Văleni, Găvrile Mărginean.

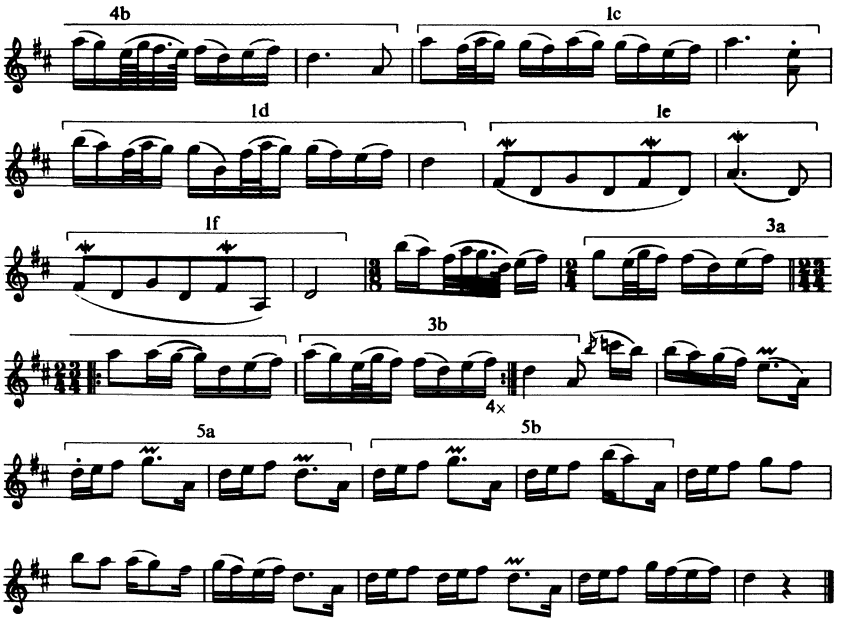
De băut





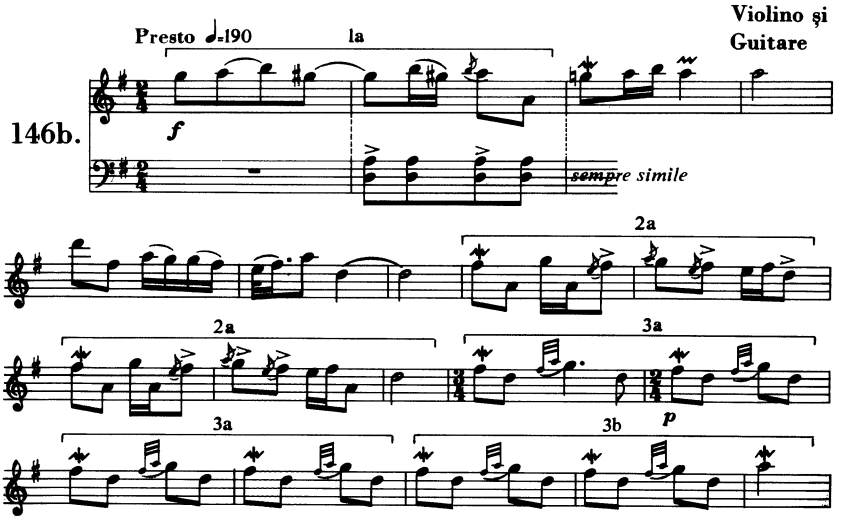
F. 2120 a), Visăul-de-jos, un ţigan.

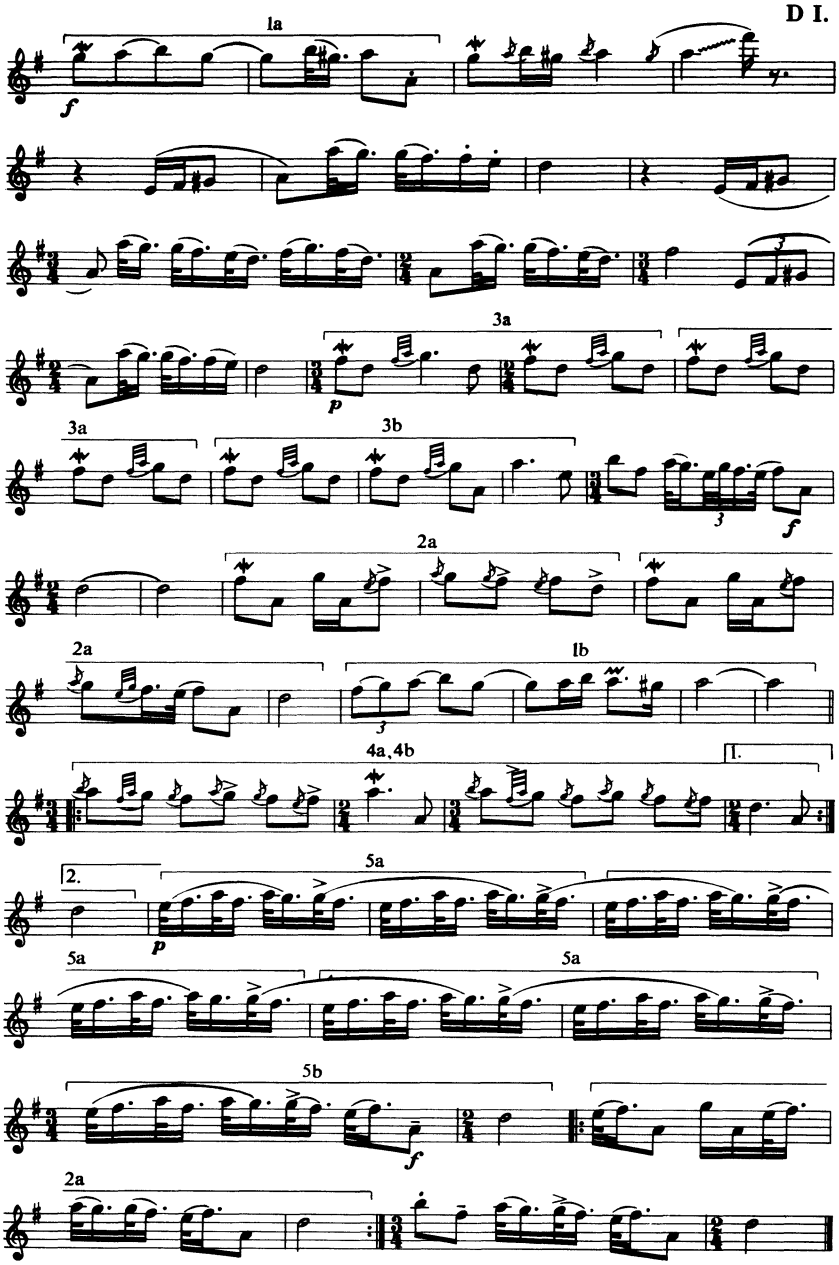

Allegro ♩=144
Violino şi Guitare
146a.
1a
1b
sempre simile
1c
1d
2a
2b
1e
1d
2b
3a
3b
4a
4b
2a
2b



F. 2156 a), Poieni, un ţigan bătrân.

Învârtita bătrânilor





F. 2153 d), Poieni, un ţigan bătrân.

"Bătuta în pălmi"

D I.

Violino și Guitare

Allegretto ♩=138

146c.

sempre simile

1a 1b 2a 2a 3a 3b 1a 1b

F. 2112 a), Ieud, Vasile Bărani (38).

Jocul fecioresc

D I.

Violino şi Guitare

147a.

Presto ♩=180

1a

sempre simile

1b

1c

2

ω

Var.:

1d

1e

1f

1g

F. 2165 c), Glod, Pătru Covaci.

Învârtita

Fluer

147b.

Presto ♩=192

1)

α

1a

1b

2)

2a

2b

ω

Var.:

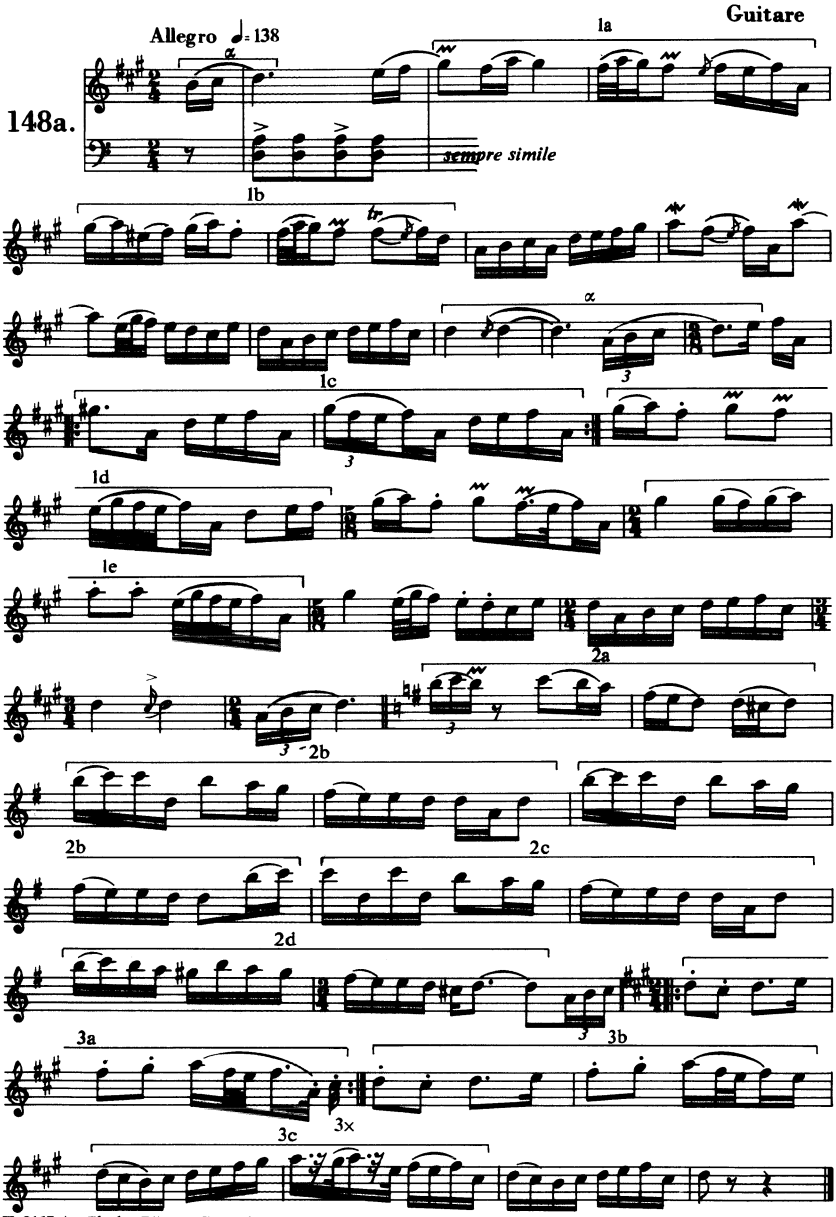
F. 2141 c), Dragomireşti, Dumitru Bercia (ca. 40).

Bătuta din pălmi

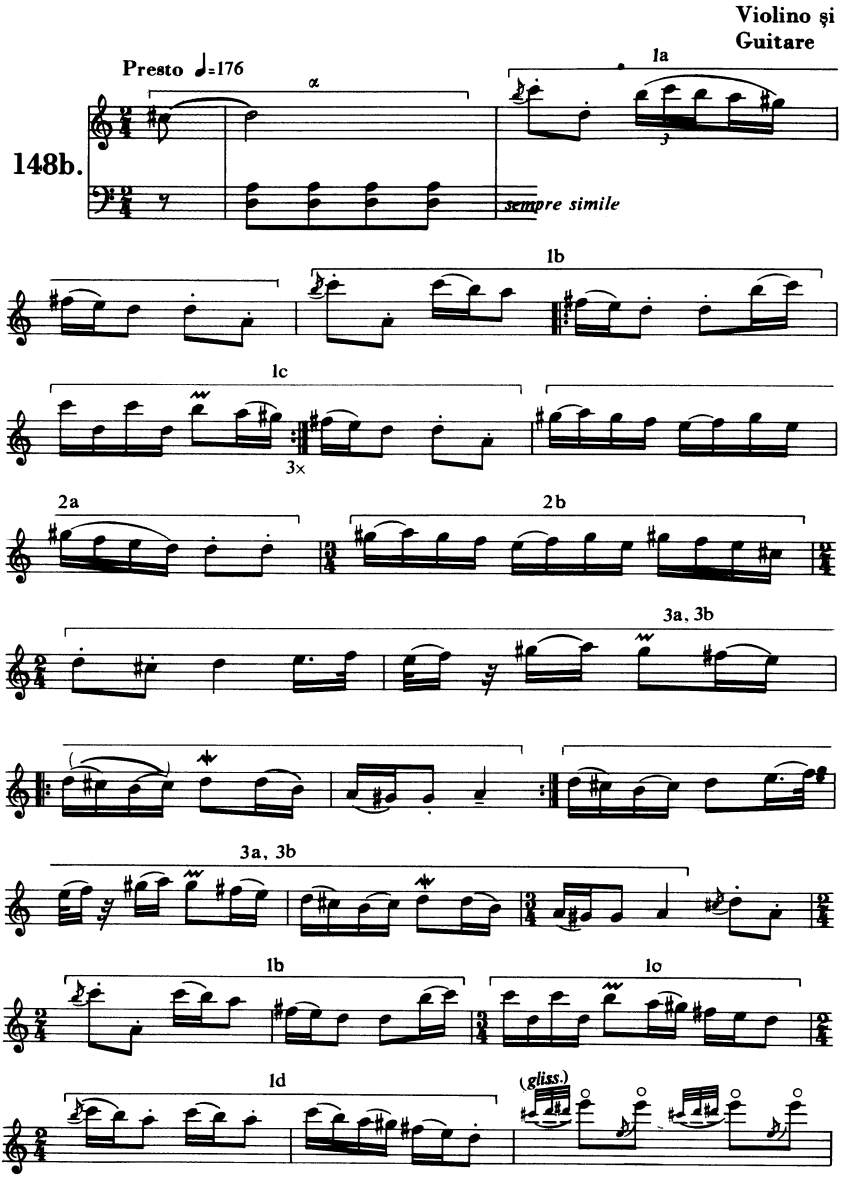
D I.

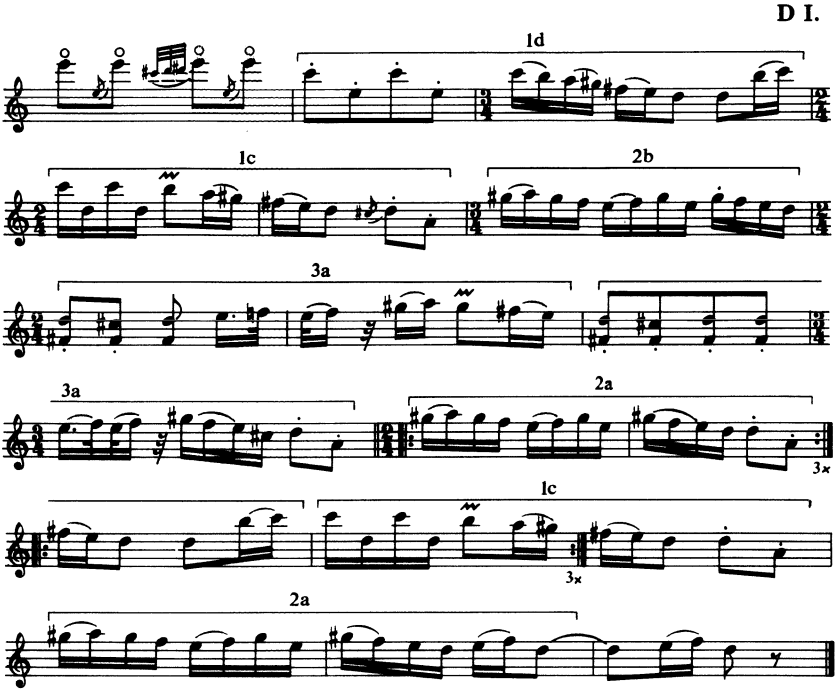
Violino şi Guitare

148a.



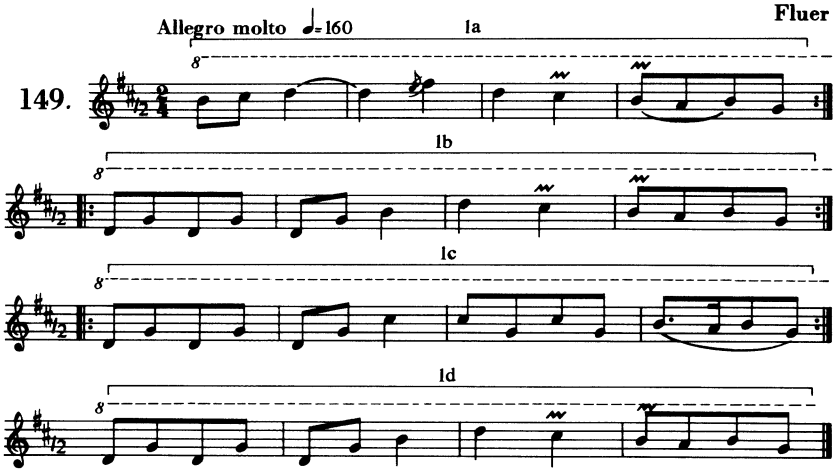
F. 2167 c), Glod, Pătru Covaci.


Violino şi
Guitare
Presto ♩=176
148b.
α
1a
sempre simile
1b
1c
3×
2a
2b
3a, 3b
3a, 3b
1b
1c
1d
(gliss.)



F. 2168 a), Glod, Pătru Covaci.

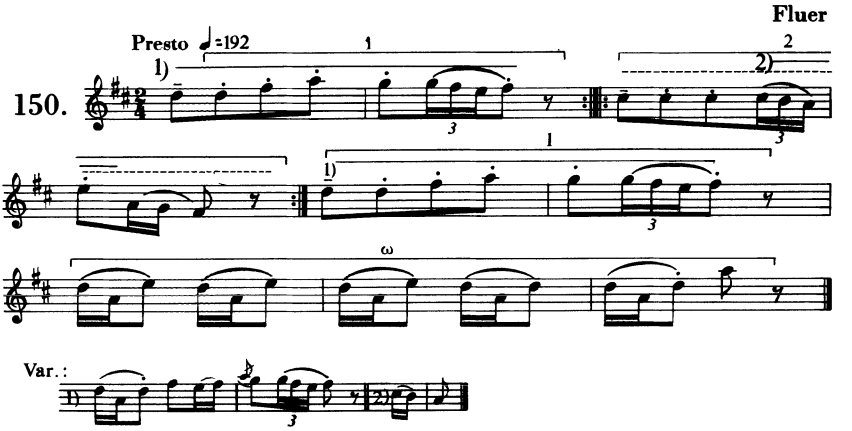
Jocul fecioresc



F. 2138 c), Dragomirești, Dumitru Bercia (ca.40).

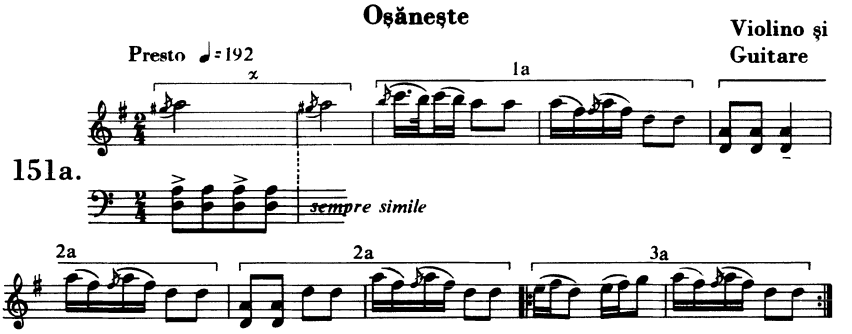
Învârtita

D I.



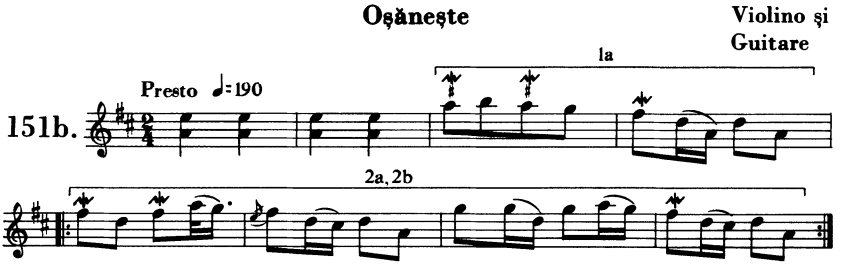
F. 2141 b). Dragomireşti, Dumitru Bercia (ca. 40).

Oşăneşte



F. 2189 d). Onceşti, Pătru Drăguş (28).

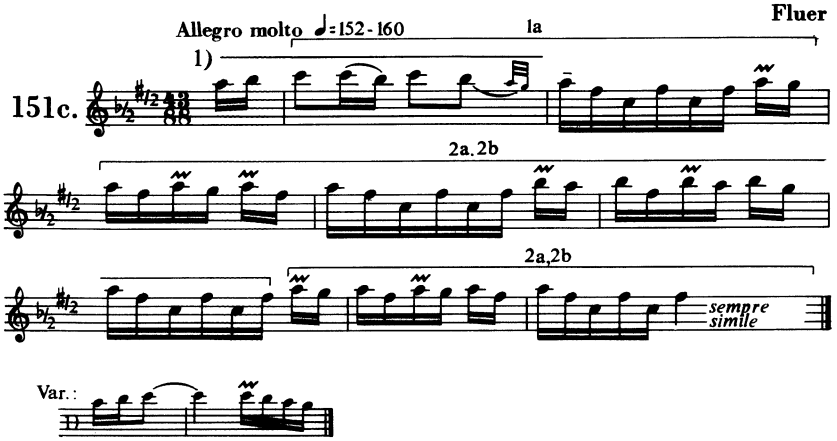
Oşăneşte



F. 2178 b). Văleni, Găvrile Mărginean.

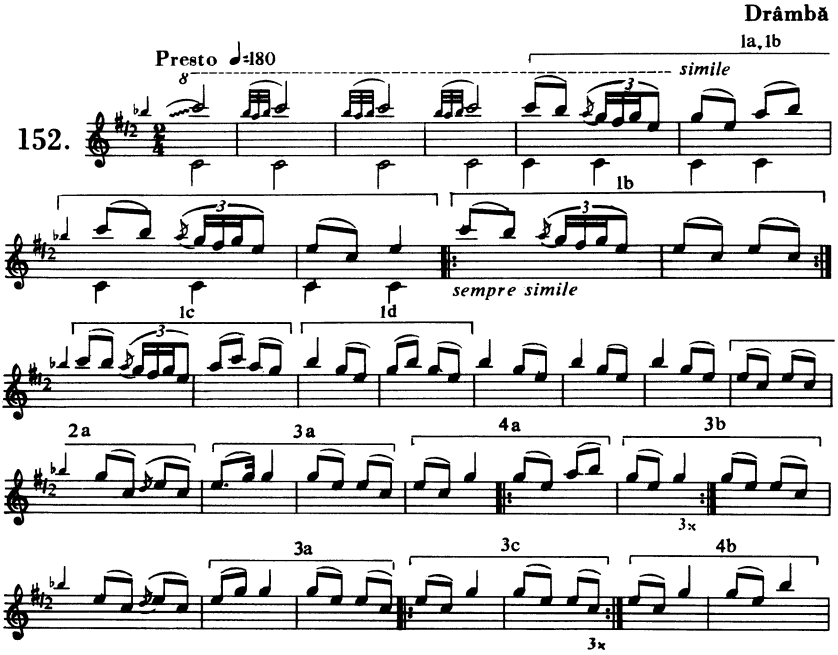
D I.

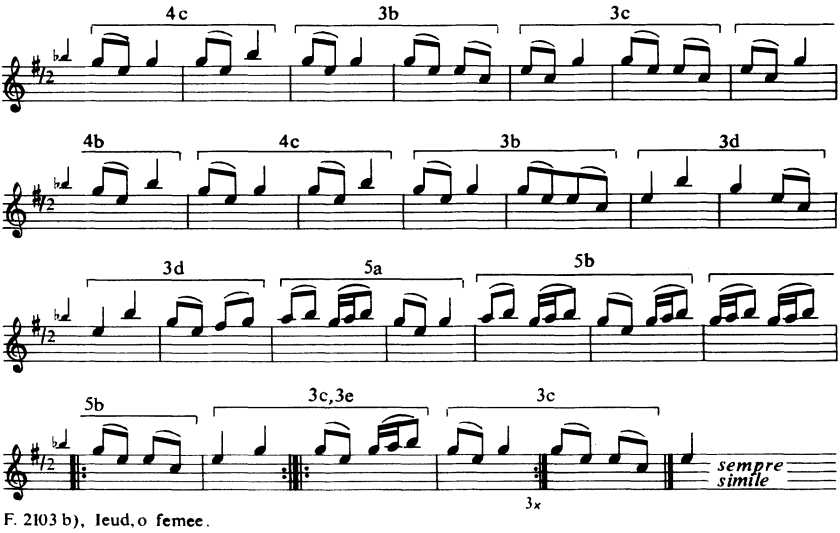
Oșanește



F. 2175 b), Văleni, Iuon Nemeș.

Învârtita

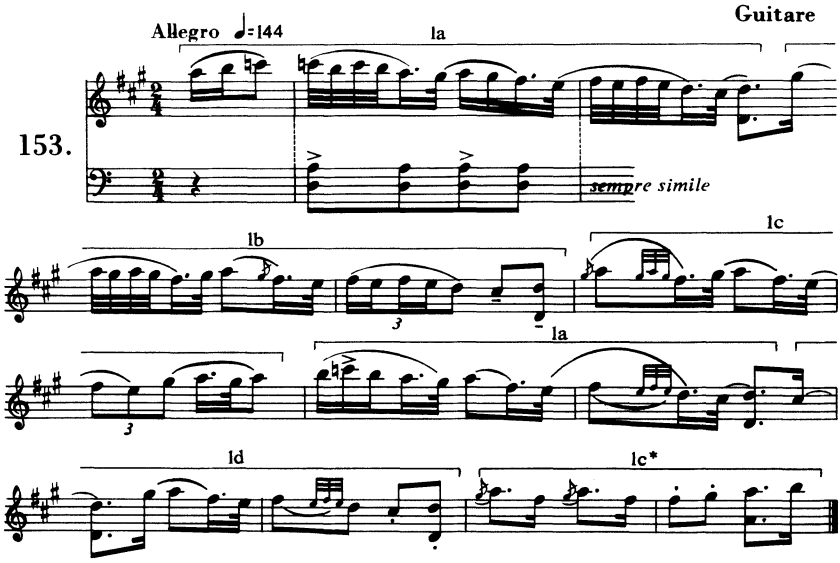




F. 2103 b), Ieud, o femee.

De băut

Violino şi Guitare



F. 2191 c), Onceşti, Pătru Drăguş (28).

Învârtita

D I.

Fluer

Presto ♩=192

154a.

1a 1b 1c 1d 1e 1f 1g 1h 1f 2a 2b 2c ω 1i 1j 1m

Var.:

F. 2176 c), Văleni, Iuon Nemeş.

Învârtita

Violino şi Guitare

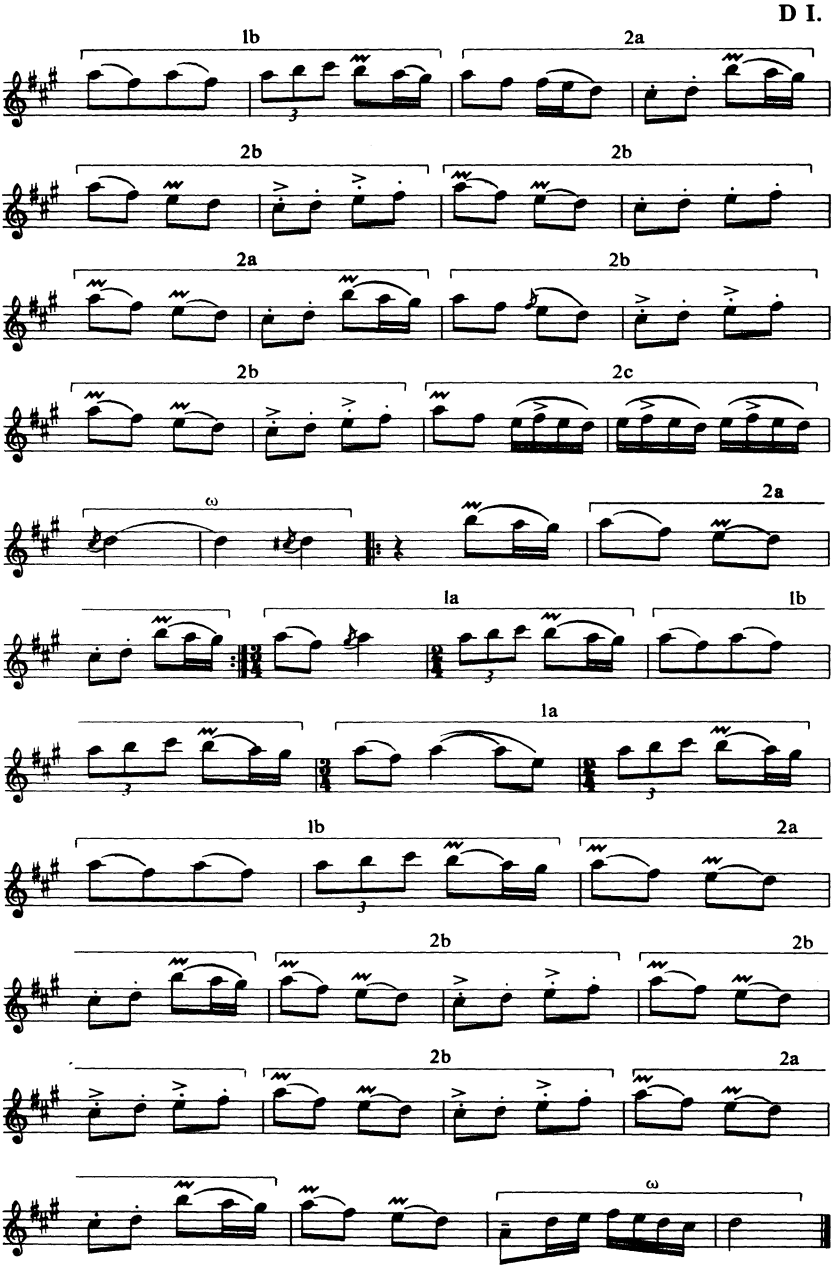
Presto ♩=200

154b.

1a

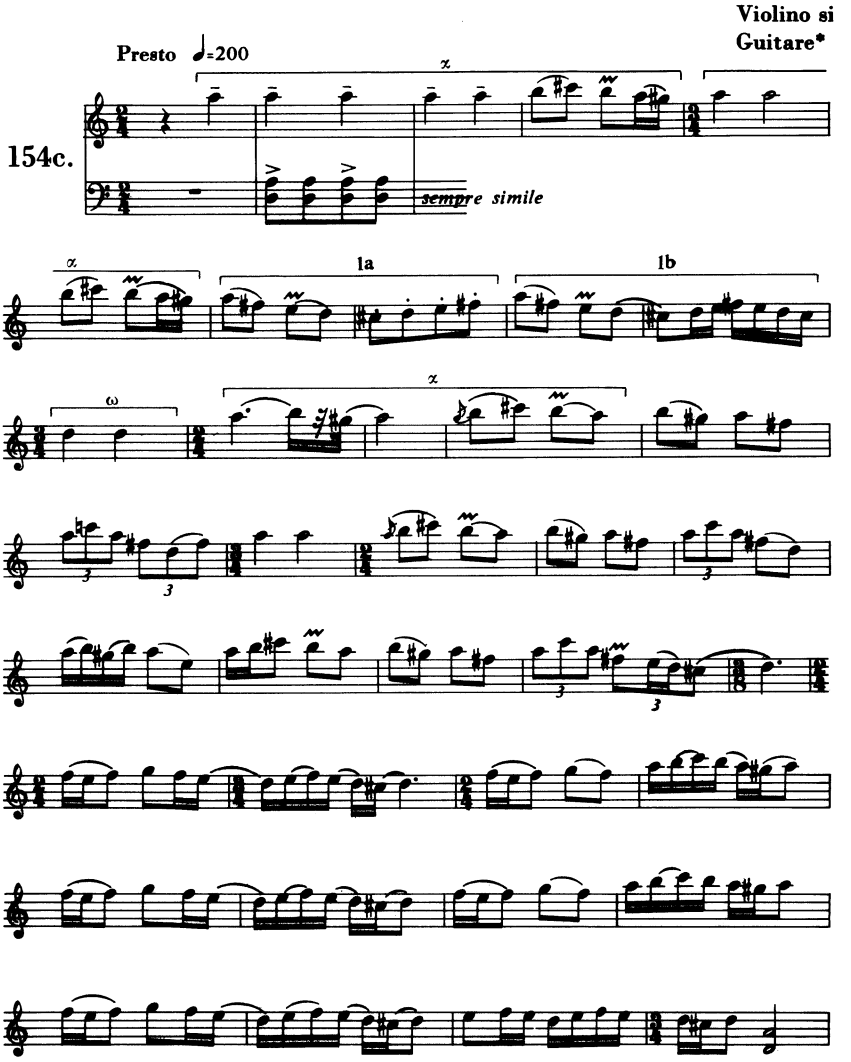
sempre simile

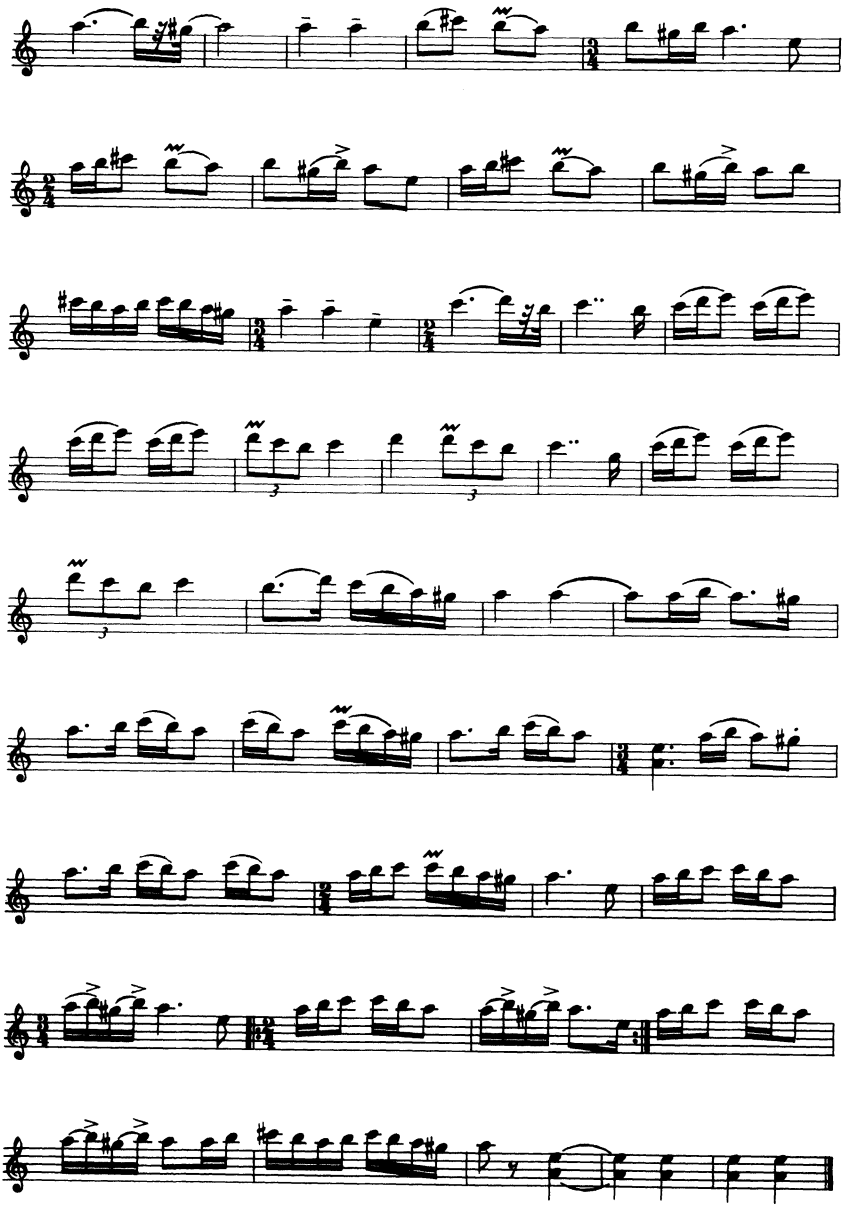
1a 1b



F. 2190 a), Onceşti, Pătru Draguş (28).

Învârtita

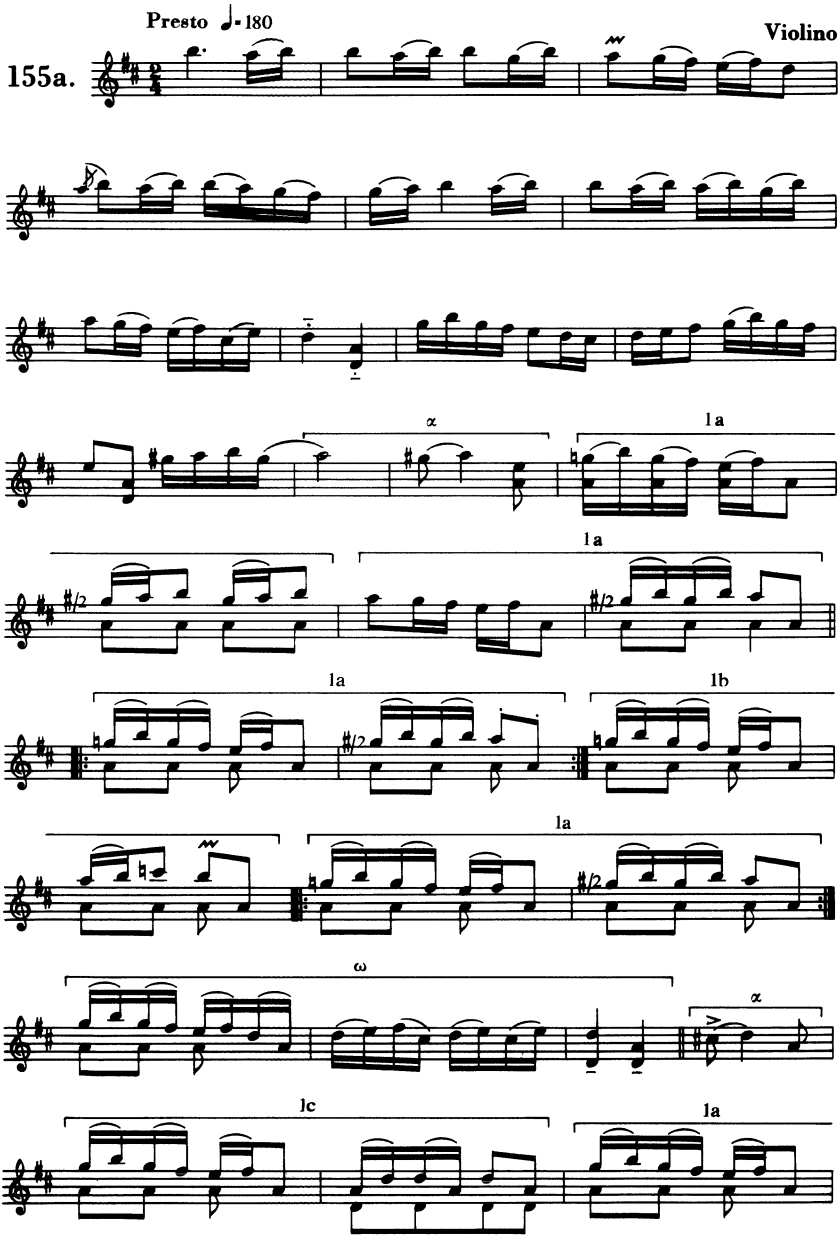


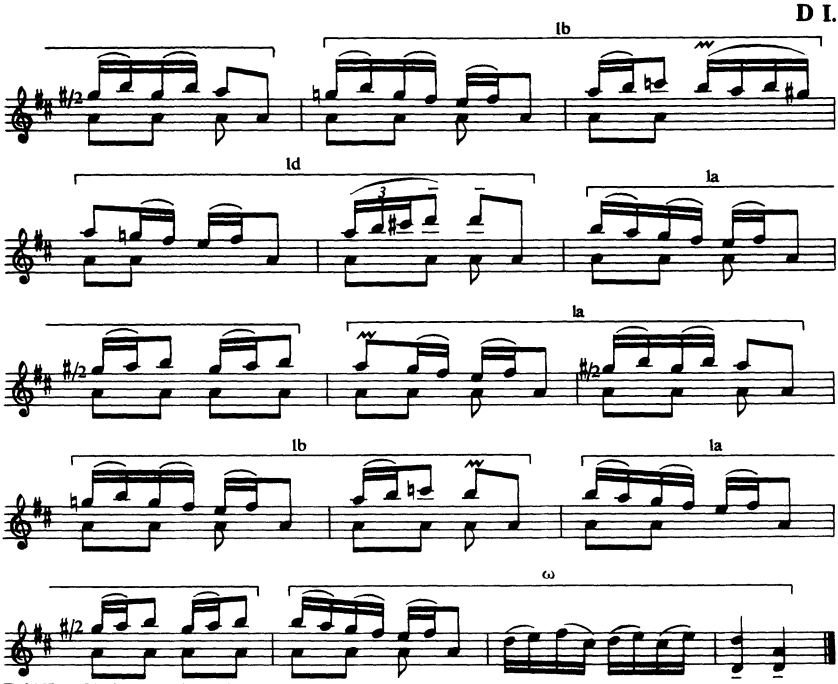


F. 2190 b), Onceşti, Pătru Drăguş (28).

Jocul fecioresc

D I.

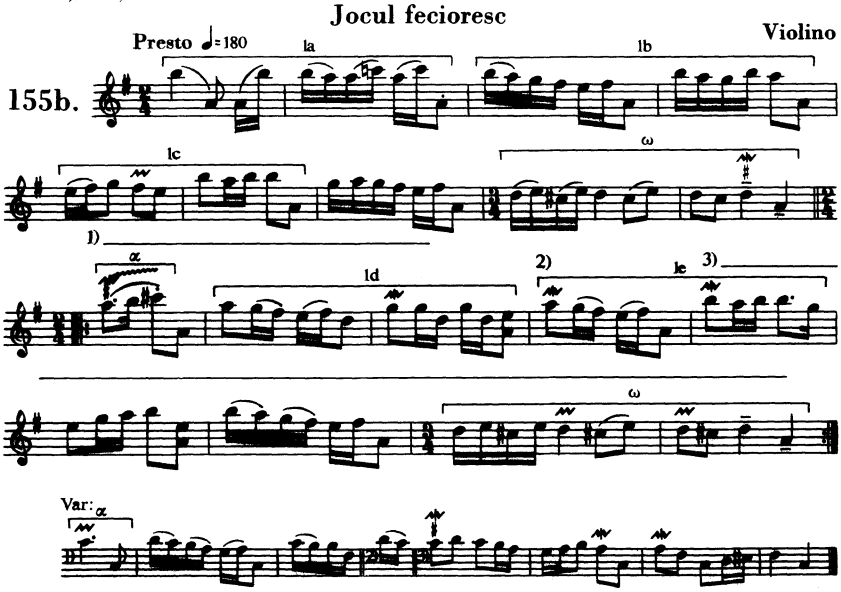




F. 2165 a), Glod, Pătru Covaci.

Jocul fecioresc

Violino



F. 2178 a), Văleni, Gavrile Mărginean.

Învârtita

D I.

Fluer

Presto ♩=192

156a.

α 1a 1b 1c 1b 1d 1b 1c

F. 2138 e), Dragomireşti, Dumitru Bercia (ca. 40).

Învârtita

Fluer

Presto ♩=152

156b.

α 1a 1b 1b ω 2b 2c

Var.:

F. 2138 a), Dragomireşti, Dumitru Bercia (ca. 40).

Bătuta în pălmi

D I.

Allegretto ♩=130

Fluer

α 1a 1b 1c 1d 1e 1d

F. 2148 d), Cuhea, un fecior.

?

Allegretto ♩=104

Fluer

156d.

α 1a 1a 1b 1c ω

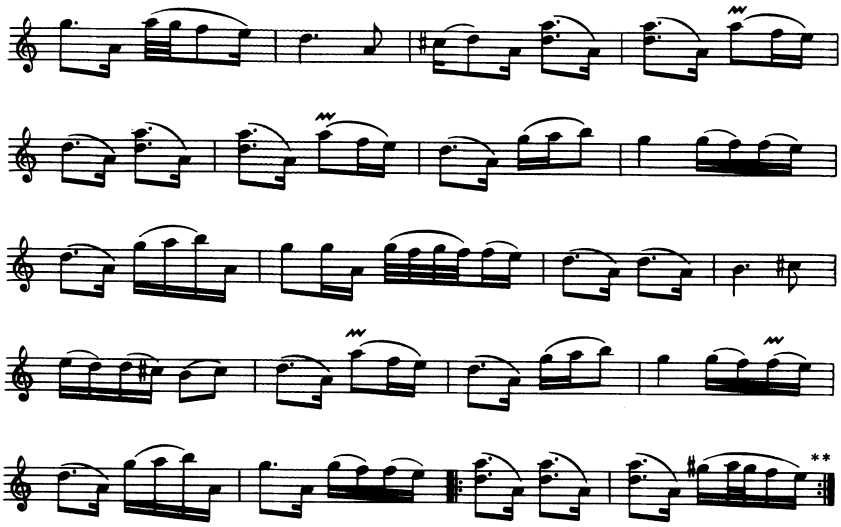
F. 1624 a), leud, Dumitru Goja (ca.15).

Jocul ursului

Allegretto ♩=124

Violino

157.*



F. 2120 b), Vişăul-de-jos, un ţigan.

?

158.* Allegretto ♩=100 — Ia, Ib

A-tunci cântă măi_ cu - ci - e, A-tunci cântă măi_ cu - ci - e.

Ai li li - mai_ li, Li - ma - ru - le li - mai_ li.

F. 2151 d), Pătrova, Ileană şi Niţă Ardelean, etc. (15-20).

Joc bărbătesc

159a. Allegro ♩=120 — Ia, Ib

Cu O - şa - nu nu t'e da, Cu O - şa - nu nu t'e da,

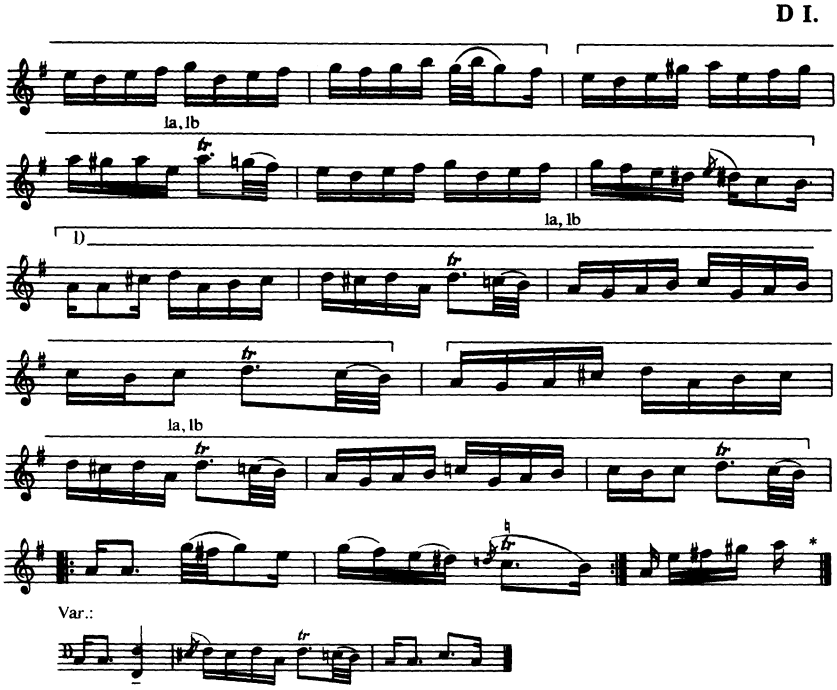
F. 2151 b), Pătrova, Ileană şi Niţă Ardelean, etc. (15-20).

De băut

Violino şi Guitare

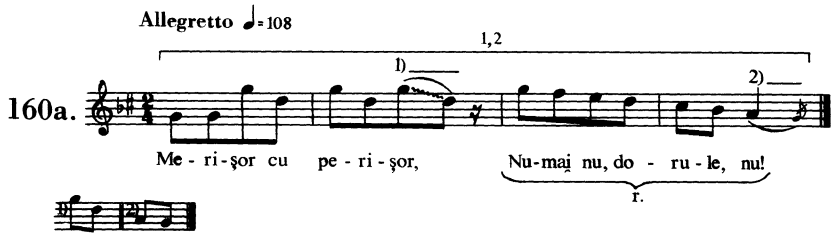
159b. Allegretto ♩=130 — Ia, Ib

sempre simile

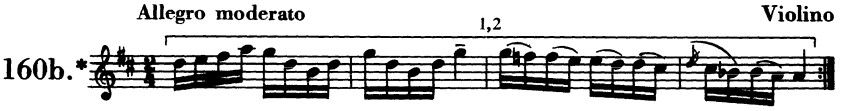


F. 2194 a), Onceşti, Pătru Drăguş (28).

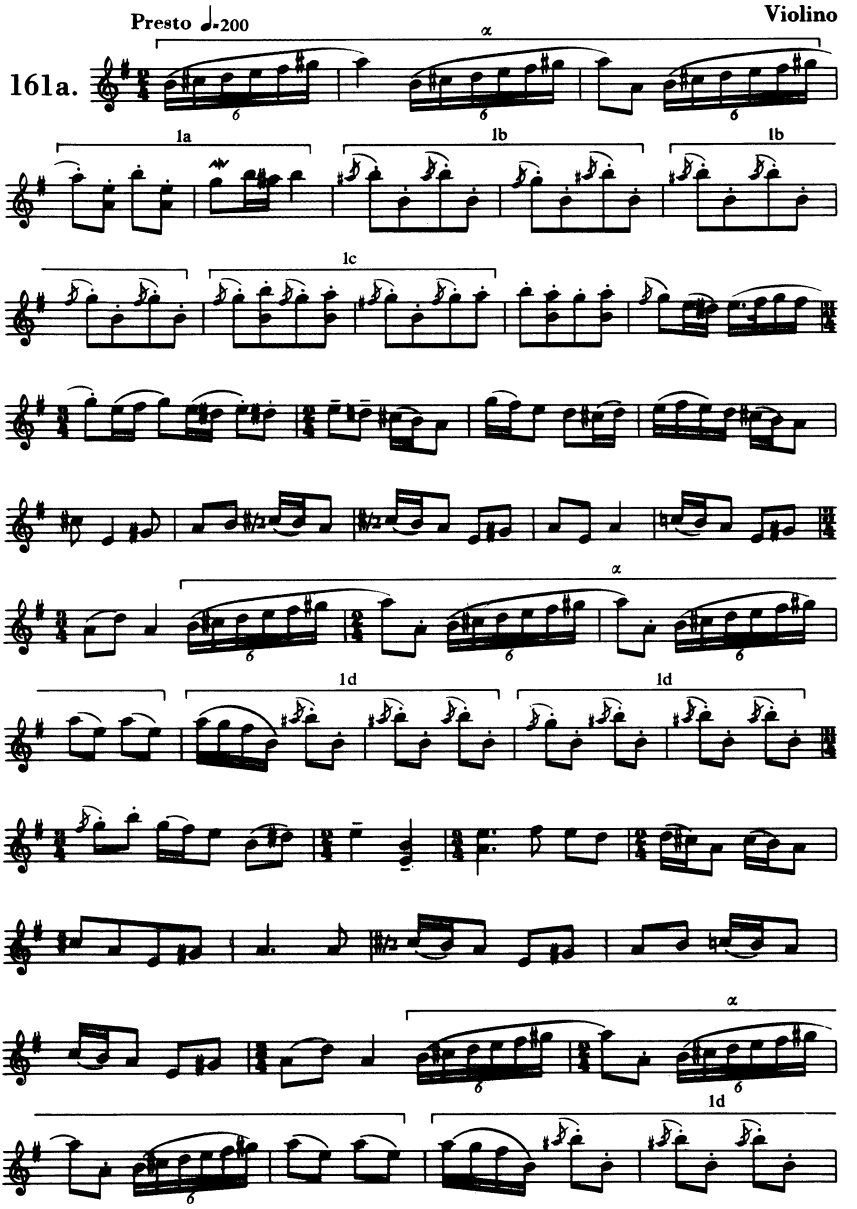
Bătuta din pălmi



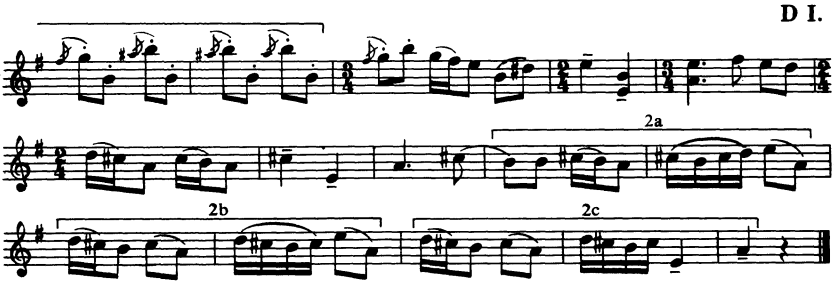
F. 2116 a), Vişăul-de-jos, Vârvară Braicu (19).



F. 2116 c), Vişăul-de-jos, un ţigan.


Presto ♩.=200
Violino
161a.
α
1a
1b
1b
1c
α
1d
1d
α
1d

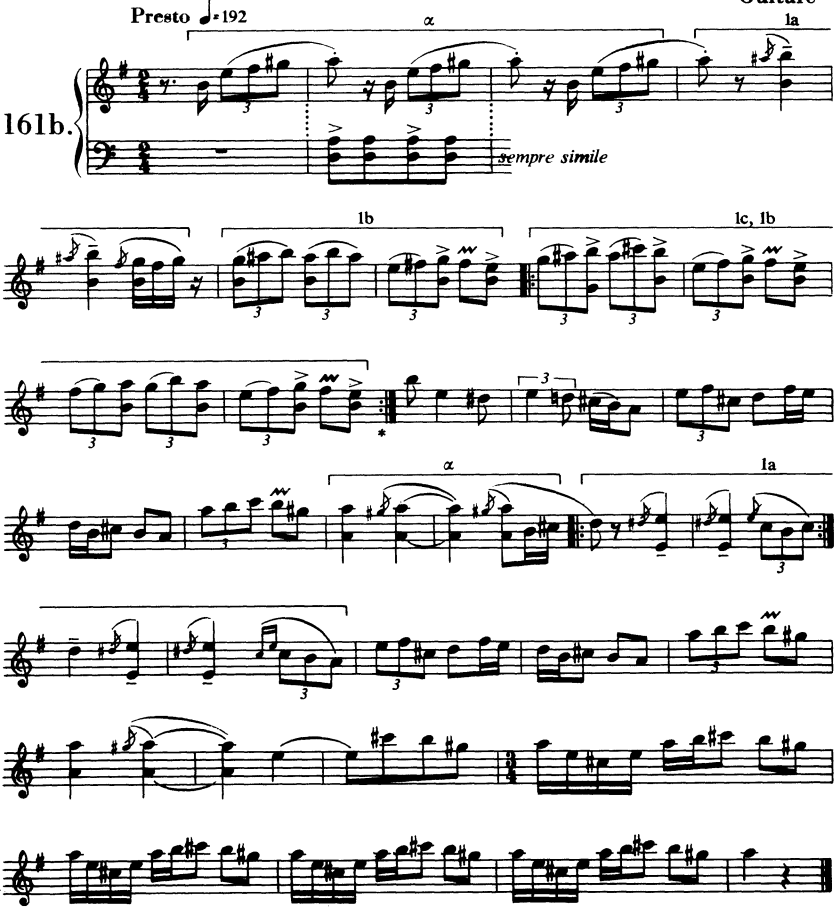
D I.



F. 2178 c), Văleni, Găvrile Mărginean.

Învârtitura

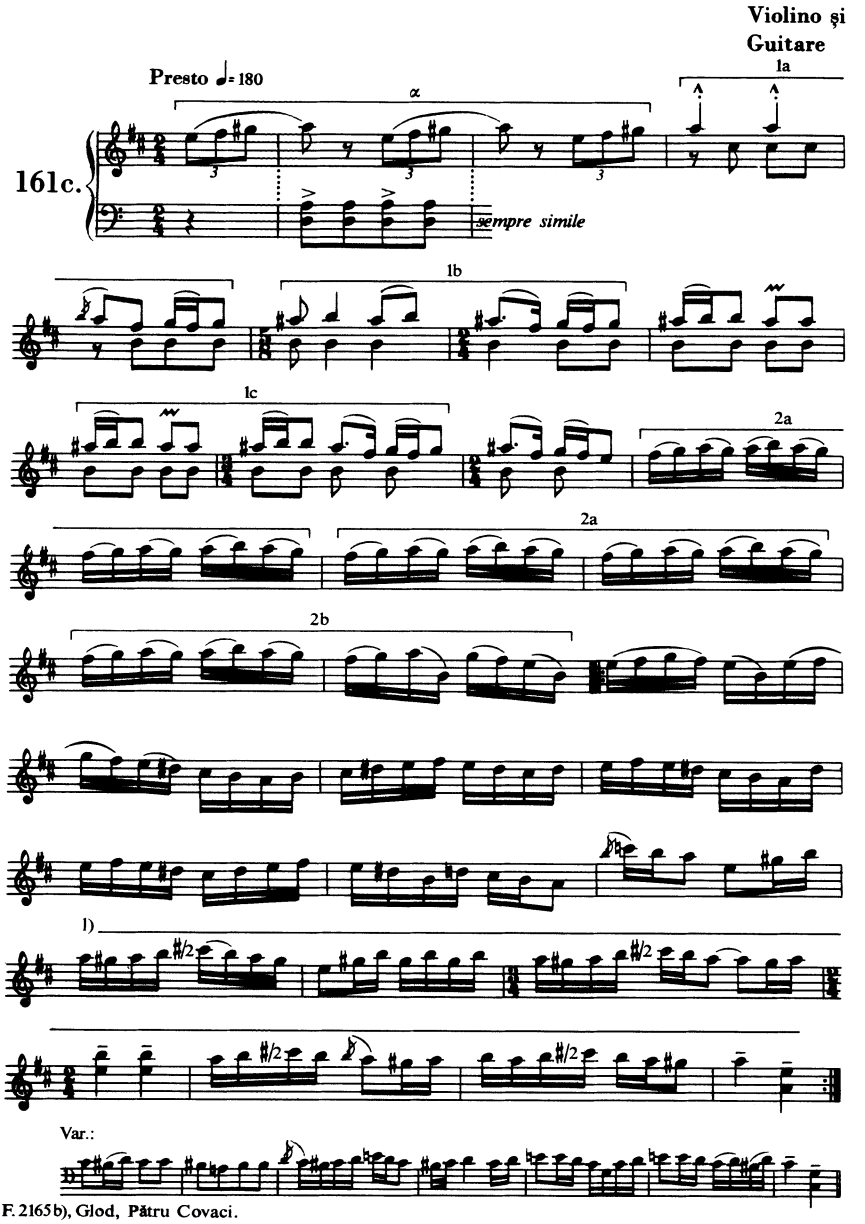
Violino şi Guitare



F. 2167a), Glod, Pătru Covaci.

Jocul fecioresc

D I.



F. 2165b), Glod, Pătru Covaci.

Bătuta din pălmi

D I.

Violino şi Guitare

162.

Allegro molto ♩=152

sempre simile

1a 1b 1) 5×

Var.: Ossia:

F. 2167 d), Glod, Pătru Covaci.

Bătuta în pălmi

163a.*

♩=84

Hei Pă-hă-ru-ţu cel cu_toar-tă,_ Nu-mai nu şi ia-ră_nu!
Pu-ňe t'e-ai cu ca-pu'n_poar-tă._

r.

F. 2134 a), Dragomireşti, Erină Vlad (26).

163b.*

Allegretto ♩=120

1)

Bi-ne-mi pla-ce vi-nu-ţu_măi Când il beau cu mân-dru-ţu_măi. Nu-mai nu şi ia-ră nu!

r.

** Ossia:

F. 2115 d), Vişăul-de-jos, Vâvară Braicu (19).

D I.
D II. 1. (VII)

163c.*

Allegretto ♩= 88

Ma - ma_ mi̯-o fă - cut o - t'ii̯ ___ Hop, do - ru - l'e, hop!
Şi'n - tre_ strei̯ - ňi de mi̯-oi̯ xi ___
Să mă_ mân - gâi̯ cu dân - şii̯ ___ r.

F. 2173a), Văleni, Erină Moldovean şi Dochiţă Mărginean (18).

163d.*

Allegretto ♩= 116

Ei̯, ___ Bin' am bă - ut cu ba - dea ___
Pe ba - nii̯ lui̯ şi̯-a mei̯ ba! ___ Nu-mai̯ nu şi i̯a - ră nu! ___ r.

F. 2128 d), Bocicoiel, Erină şi Ioană Chiesa (15-18).

D II. 1.

164a.

Allegretto ♩= 116

1) 2) 4) (VII)
Cre- şteţi̯_flori̯ pâ - năn tru - pi - nă, Şi să-caţi̯_ din_ ră - dă - ci - nă!
3) 4) (VII) 5)
Cre- şteţi̯_flori̯ cât gar - du - ri - le, Nu v'oi̯_ ci̯un - ta vâr - vu - ri - le.

Var.:

F. 2128 b), Bocicoiel, Erină şi Ioană Chiesa (15-18).

De băut

164b.

Allegretto ♩= 63

7)
Şi Du - mă, Doam - ne, şi mă la - să,
(VII)
Du - mă, Doam - ne, şi mă la - să, Un - de-i̯ ___ ra - chi -
(♭3)
u ___ pe ___ ma - să, Un - de-i̯ ___ ra - chi u ___ pe mas';

F. 2127 c), Bocicoiel, Erină Chiesa (17).

De băut

164c.

Allegretto ♩=132

8 VII 4

Onceşti, Pătru Drăguş (28).

De băut

Violino şi Guitare

164d.*

Allegretto ♩=132

sempre simile

F. 2192 c), Onceşti, Pătru Drăguş (28).

De băut

Violino şi Guitare

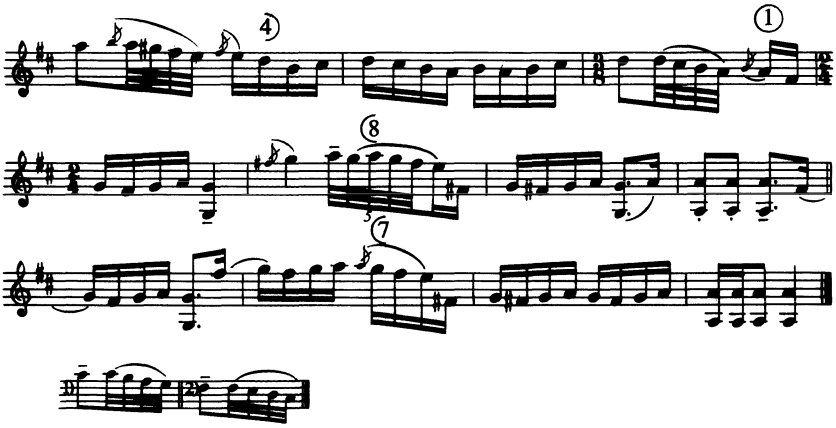
165.

Allegretto ♩=126

1) 4

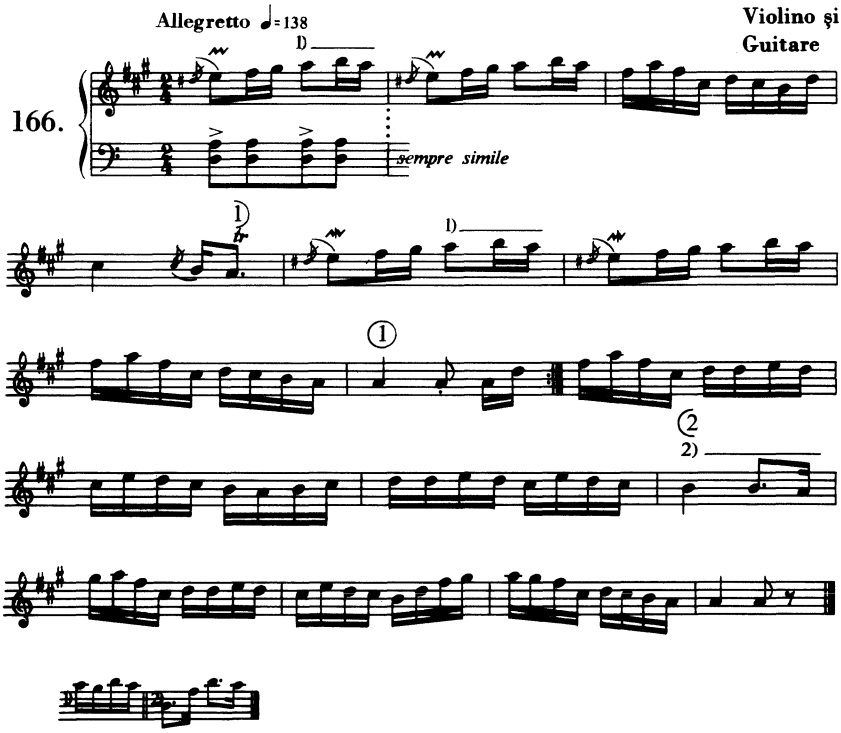
sempre simile

2) VII



F. 2193 c), Onceşti, Pătru Drăguş (28).

Ardelenescu



F. 2194 b), Onceşti, Pătru Drăguş (28).

Jocul ursului

D II. 1. (1)

Violino şi Guitare

167a.

Presto ♩=184

sempre simile

Var.:

F. 2110a), leud, Vasile Bărani (38).

Jocul ursului

Violino

167b.

Allegro ♩= 138

1) 2)

Fine

Da Capo al Fine

Var.:

Fine

Da Capo al Fine

F. 2158c), Poieni, un ţigan bătrân.

Jocul lui vili

D II. 1. (1)

Violino şi Guitare

Presto ♩=200

168.

sempre simile

Da Capo al Segno

F. 2195 a), Onceşti, Pătru Drăguş (28).

Jocul ardelenesc

Fluer

Allegro moderato ♩=100-96

169.

F. 2142 d), Dragomireşti, Dumitru Bercia (ca. 40).

Bârsăneasca

Allegretto ♩=120

Fluer

170.

Var.:

F. 2111 c), Ieud, un om.

Jocul ursului

D II. 1. (1)

Violino şi Guitare

171.

Allegretto ♩=126

sempre simile

F. 2195 b), Onceşti, Pătru Drăguş (28).

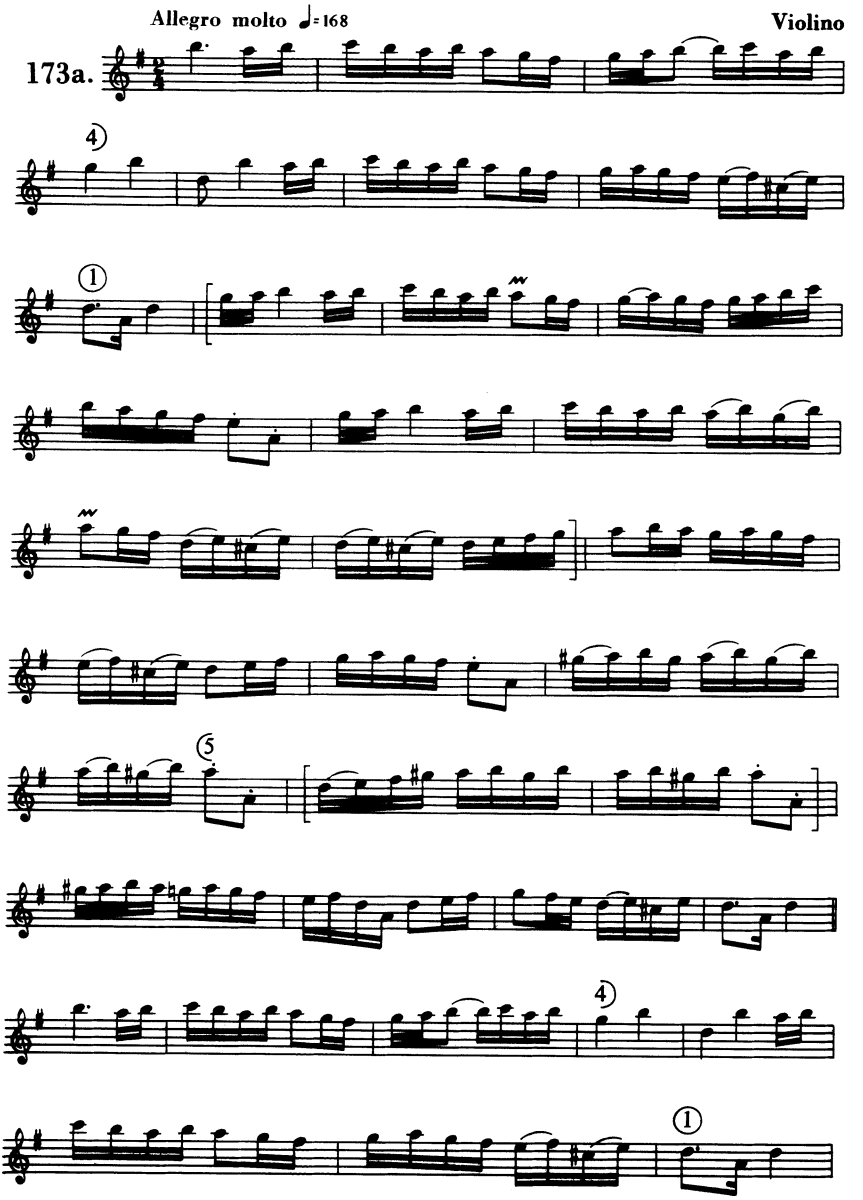
Jocul fecioresc

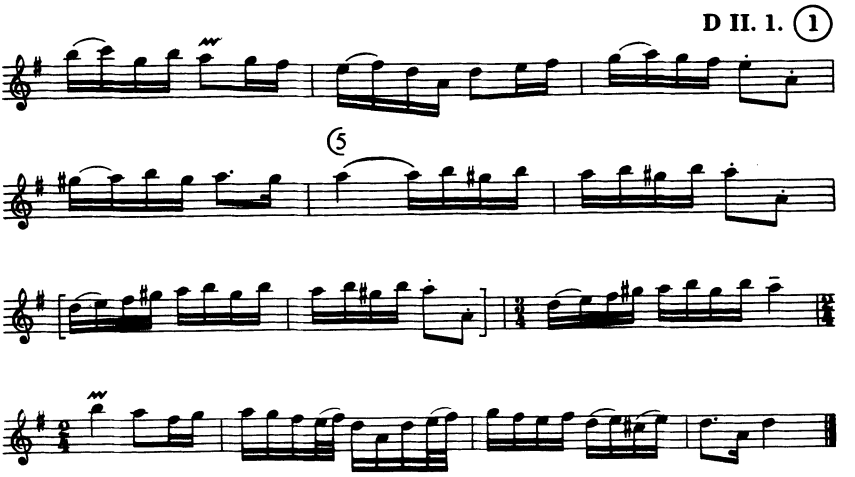
172.

Allegro molto ♩=152-160

Fluer

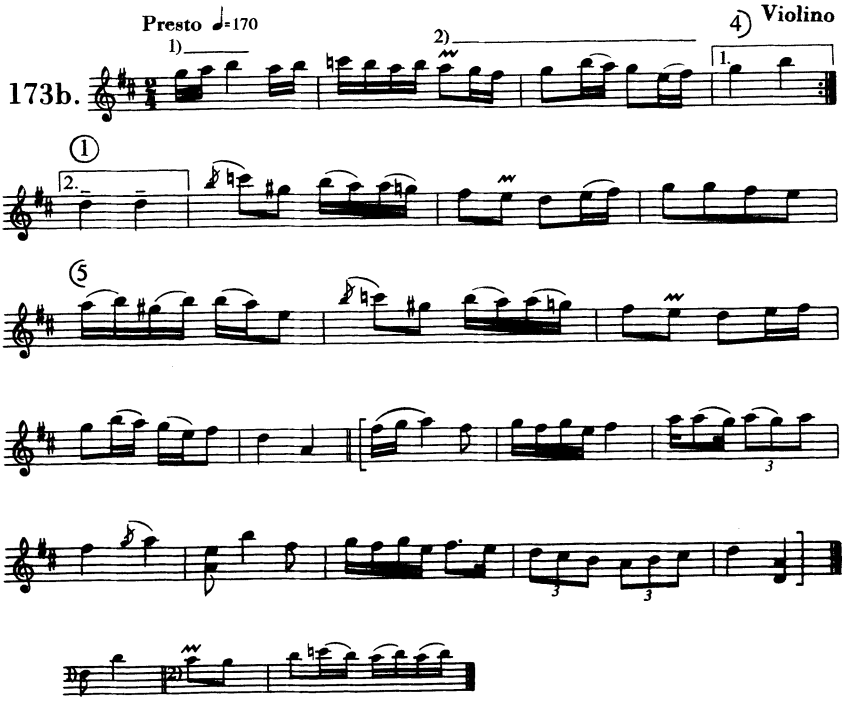
F. 2175 a), Valeni, Iuon Nemeş.


Allegro molto ♩=168
Violino
173a.



F. 2154 a), Poieni, un ţigan bătrân.

Jocul fecioresc



F. 2139 b), Dragomireşti, un ţigan.

Jocul fecioresc

D II. 1. (1)

Allegro molto ♩=160-168

Violino

173c.

F. 2154 c), Poieni, un ţigan bătrân.

Jocul fecioresc

Allegro ♩=150

Violino

173d.

F. 2119 c), Vişăul-de-jos, un ţigan.

Jocul fecioresc

D II. 1. (1)

Molto allegro ♩=152

Violino

173e.

Var.:

F. 2106 a), leud, Vasile Bărani (38).

Învârtitura

Presto ♩=184

Violino

173f.

Var.:

F. 2139 a), Dragomirești, un țigan.

Învârtita

D II. 1. (1)

Presto ♩= 190

Violino

173g.

F. 2154 b), Poieni, un ţigan bătrân.

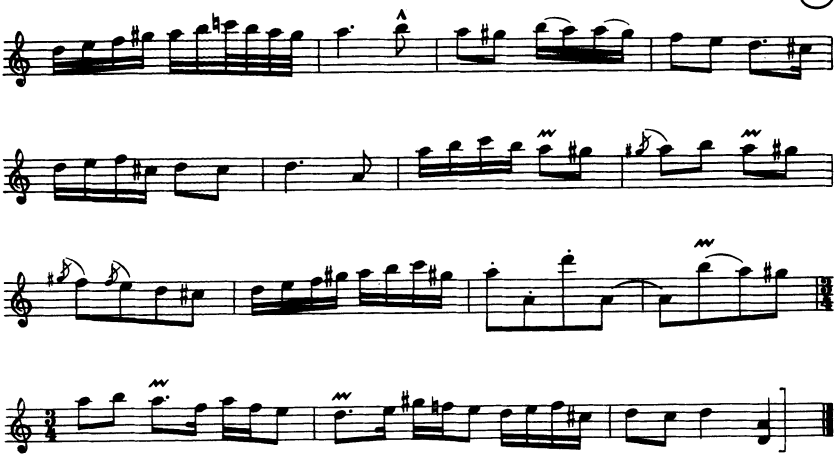
Învârtita

Presto ♩= 184

Violino şi Guitare

173h.

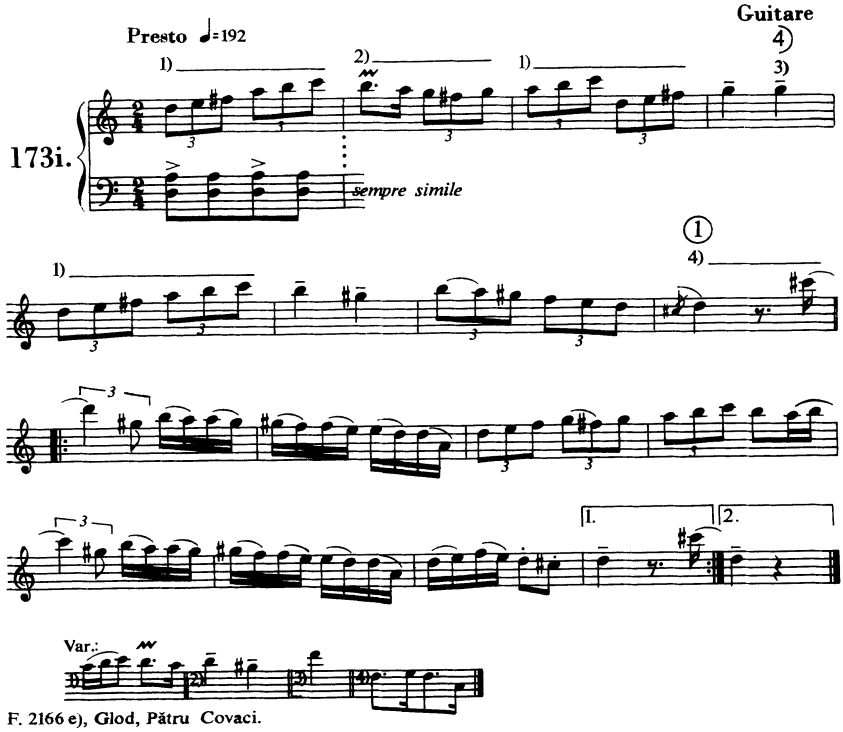
sempre simile



F. 2108 b), Ieud, Vasile Bărani (38).

Învârtita bătrânilor

Violino şi Guitare



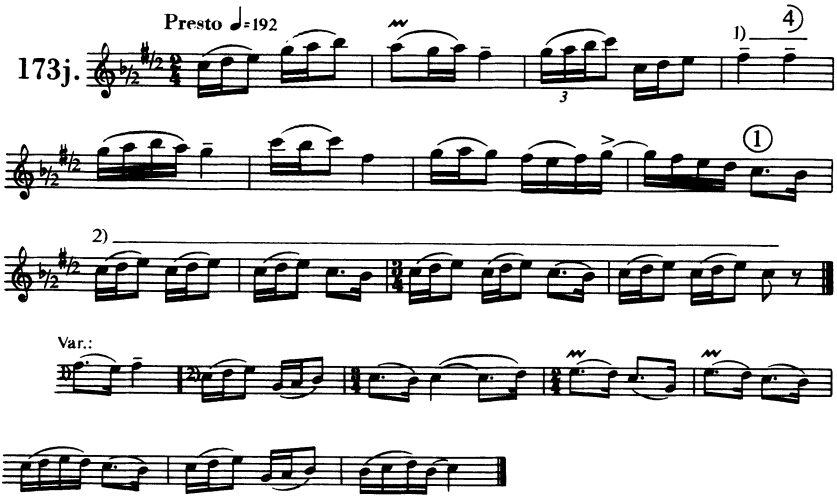
F. 2166 e), Glod, Pătru Covaci.

Învârtita

D II. 1. (1)

Fluer

173j.

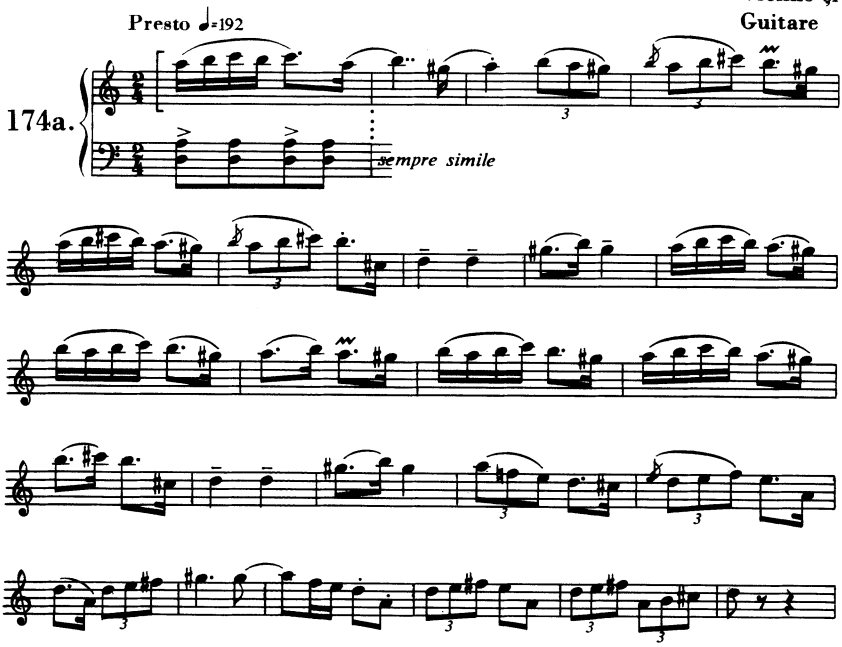


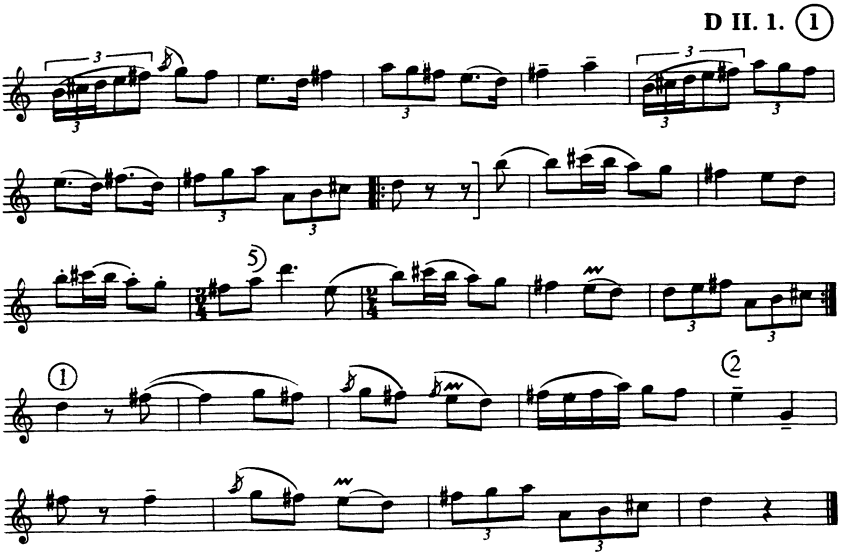
F. 2176 a), Văleni, un om.

Învârtitura

Violino şi Guitare

174a.

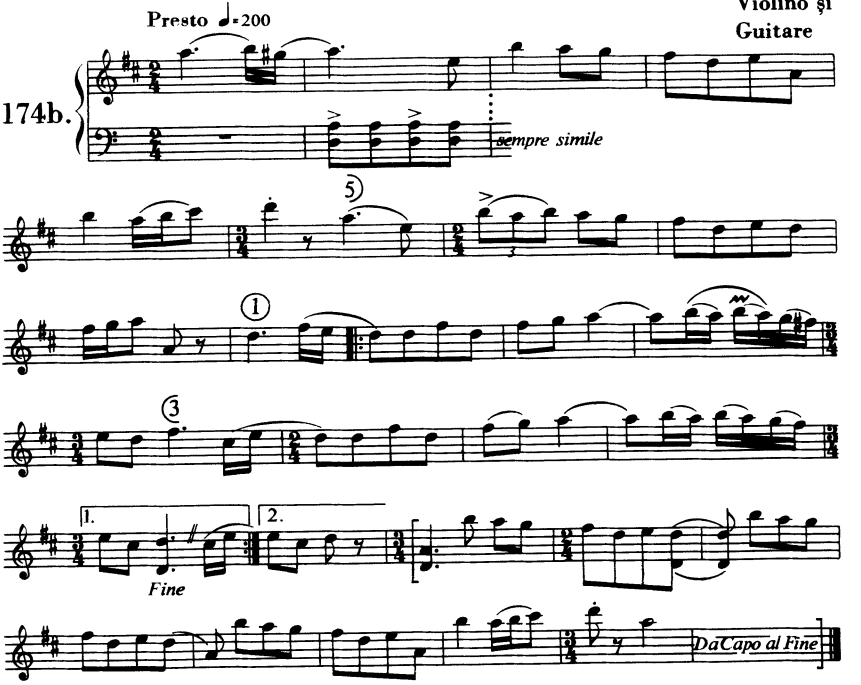




F. 2167 b), Glod, Pătru Covaci.

Învârtita

Violino şi Guitare

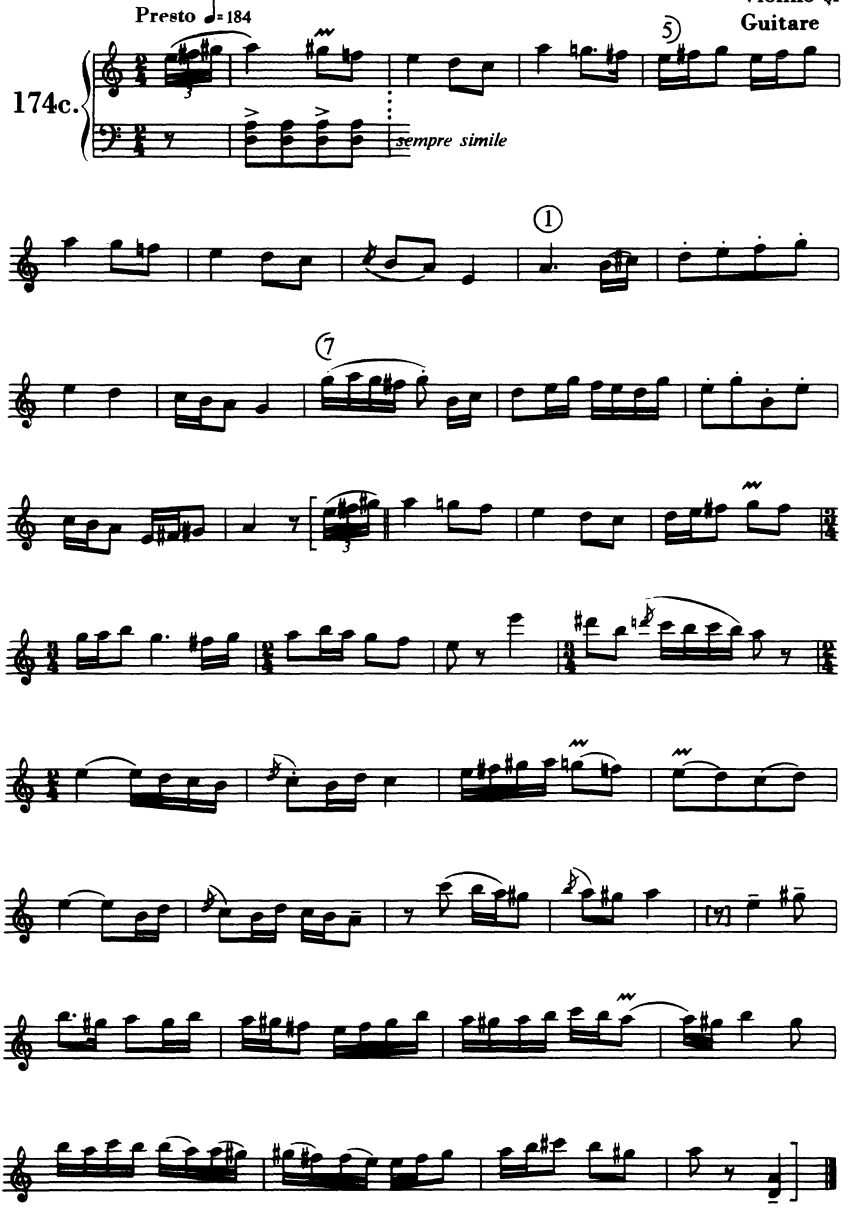


F. 2190 c), Onceşti, Pătru Drăguş (28).

Învârtita

D II. 1. (1)

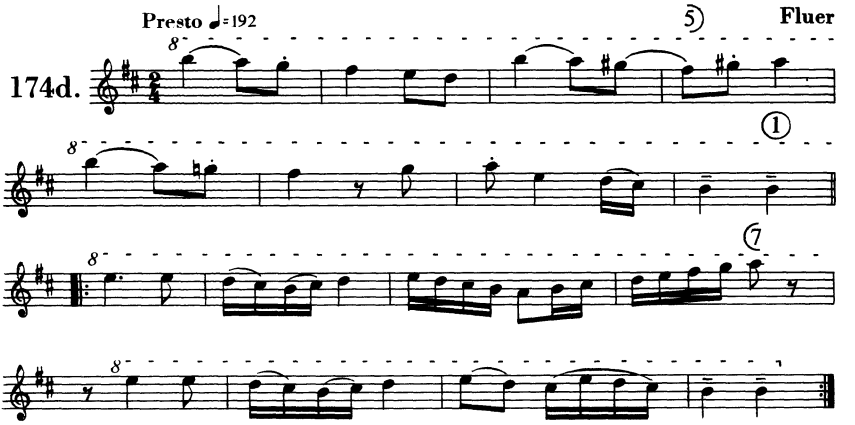
Violino și Guitare



F. 2108 c), Ieud, Vasile Bărani (38).

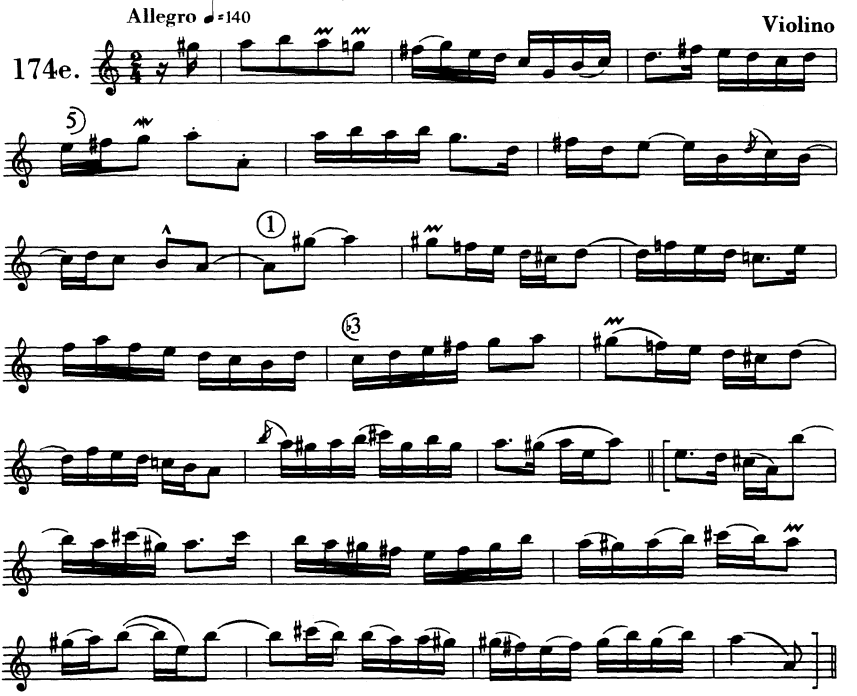
Învârtita

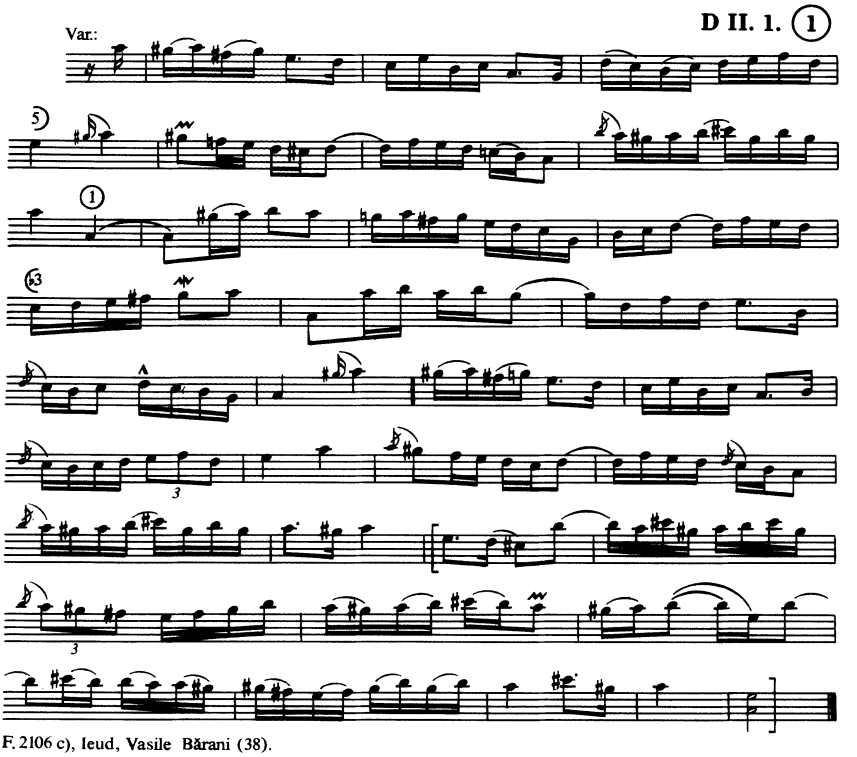
D II. 1. (1)



F. 2142 c), Dragomireşti, Dumitru Bercia (ca.40).

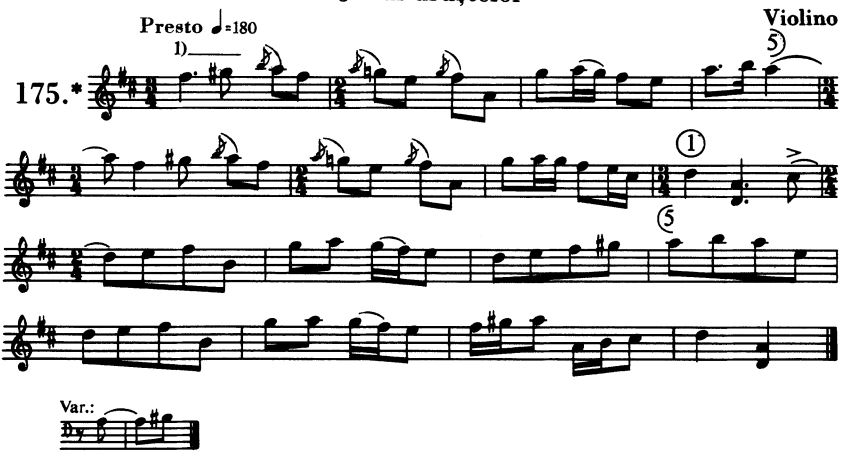
Jocul fecioresc





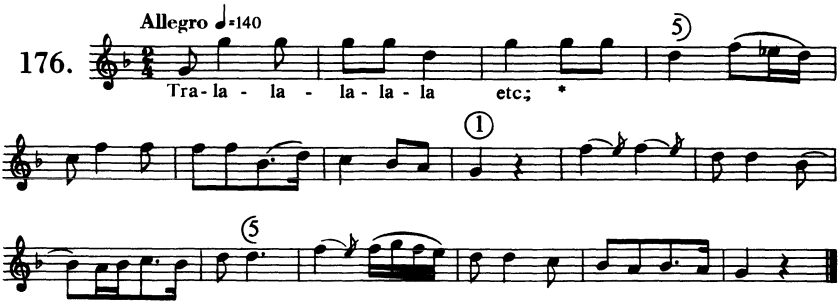
F. 2106 c), Ieud, Vasile Bărani (38).

Jocul druştelor



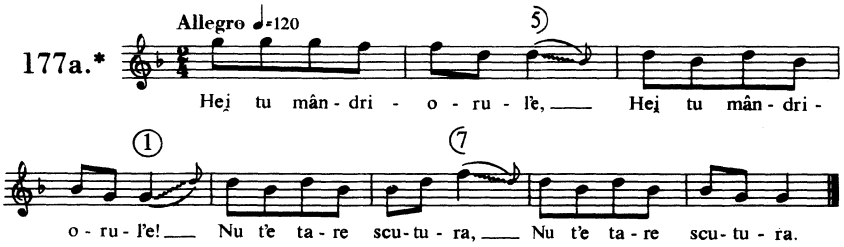
F. 2121 b), Visăul-de-jos, un ţigan.

Învârtita

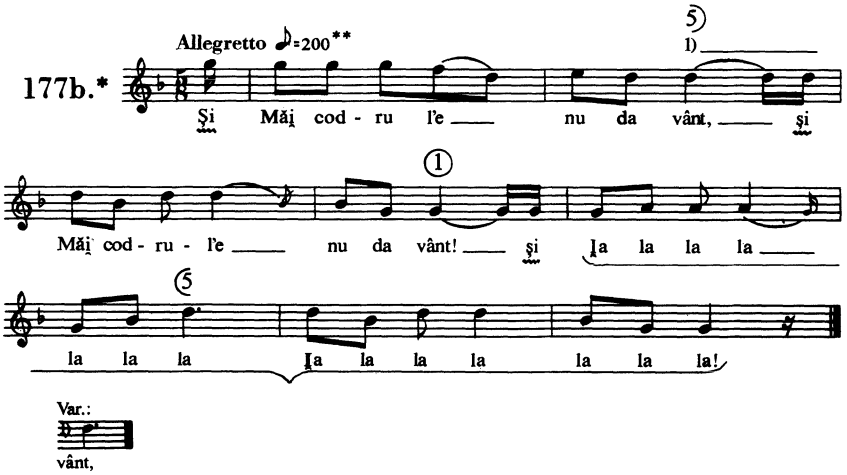


F. 2129c), Bacicoiel, Erină şi Ioană Chiesa (15-18).

Jocul bărbătesc



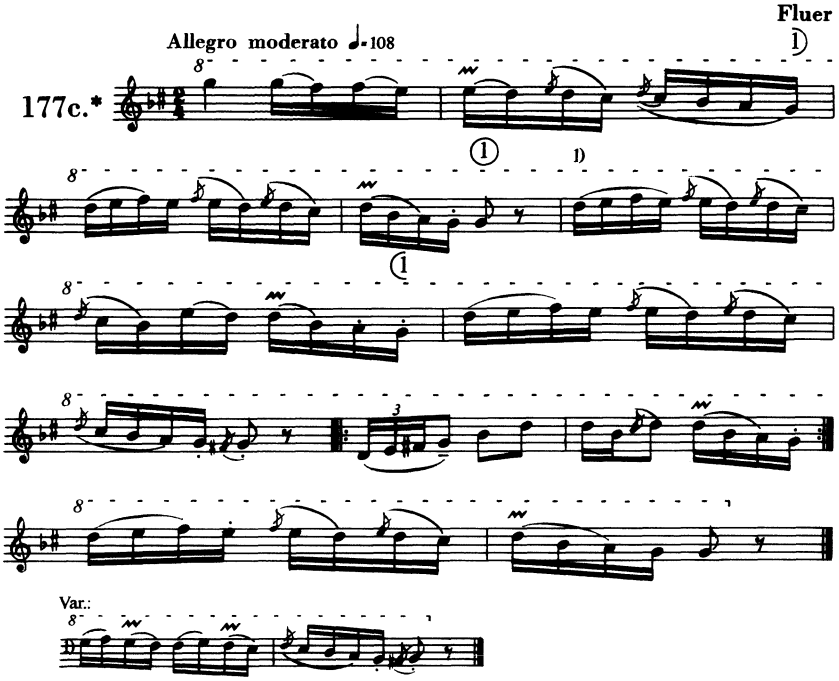
F. 2152 a), Pătrova, Ileană şi Niţă Ardelean, etc. (15-20). [Cf. No. 31]



F. 2094 c), Ieud, Măricuţă Hotco (19).

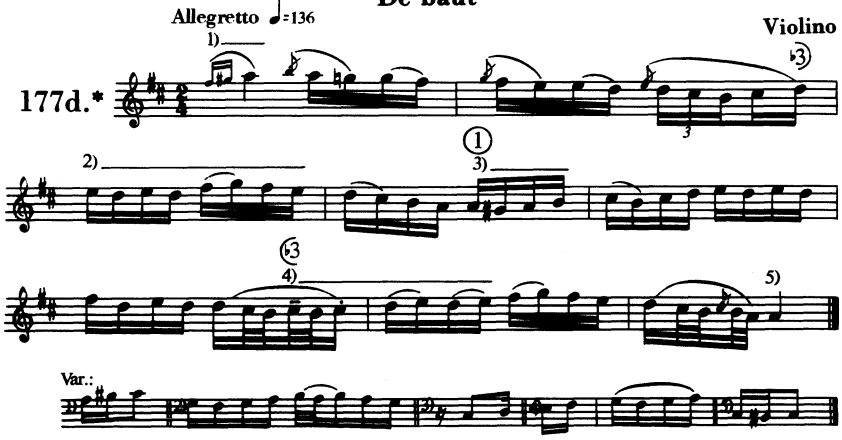
Bătuta în pălmi

D II. 1. (1)



F. 2148 c), Cuhea, un fecior.

"De baut"



F. 2159 b), Poieni, un ţigan bătrân.

De băut

D II. 1. (1)

Violino şi Guitare

178a.

Allegro ♩=132

1) 7)

sempre simile

(1)

3

3

(3)

sempre Da Capo

Var.:

F. 2193 a), Onceşti, Pătru Drăguş (28).

Violino

178b.*

Allegro moderato ♩=112

1) 8)

2)

(1)

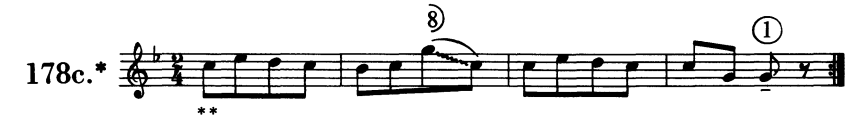
3)

3

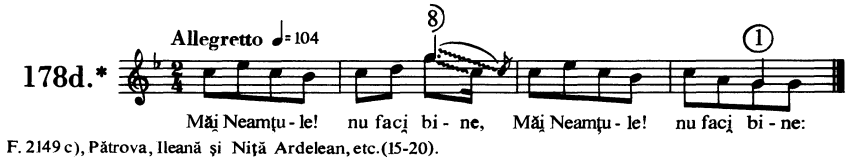
Var.:

3×

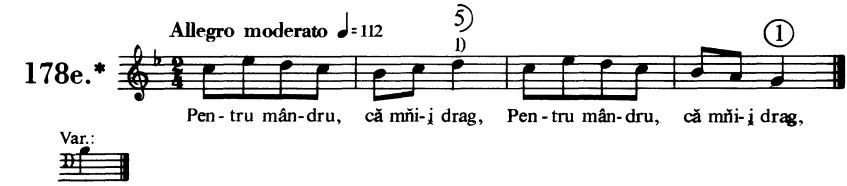
F. 2121 c), Visăul-de-jos, un ţigan.



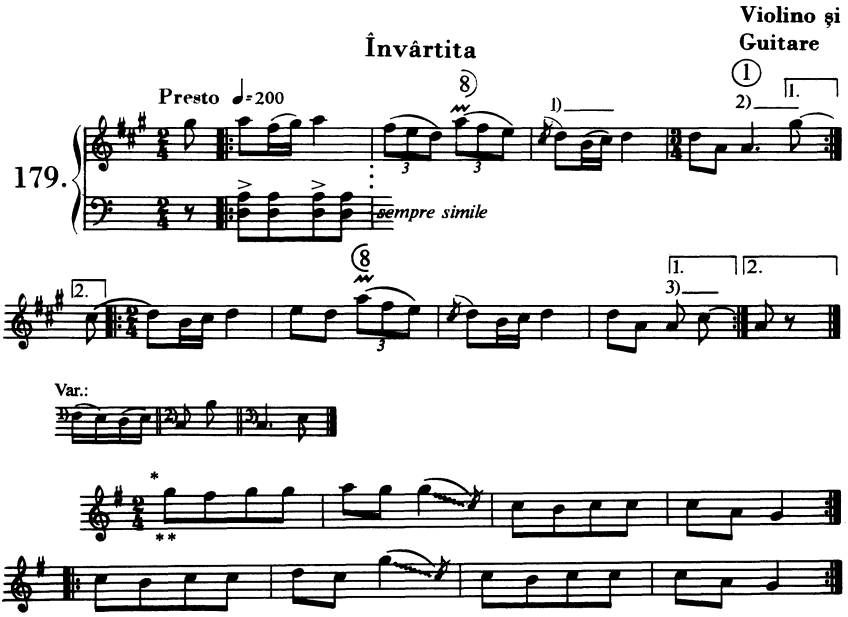
F. 2120 c), Visăul-de-jos, o femee.



F. 2149 c), Pătrova, Ileană și Niță Ardelean, etc. (15-20).



F. 2121 c), Visăul-de-jos, Mărie Ardelean (ca. 25). Var. No. 87



F. 2191a), Onceşti, Pătru Drăguş (28).

Jocul lui vili

D II. 1. (1)

Allegro ♩=138 — Violino

180a.

F.2158 b), Poieni, un ţigan bătrân.

F.2140 b), Dragomireşti. **

Jocul lui vili

Presto ♩=210 — Violino

180b.

F. 2179a), Văleni, Găvrile Mărginean.

Jocul nepoatelor

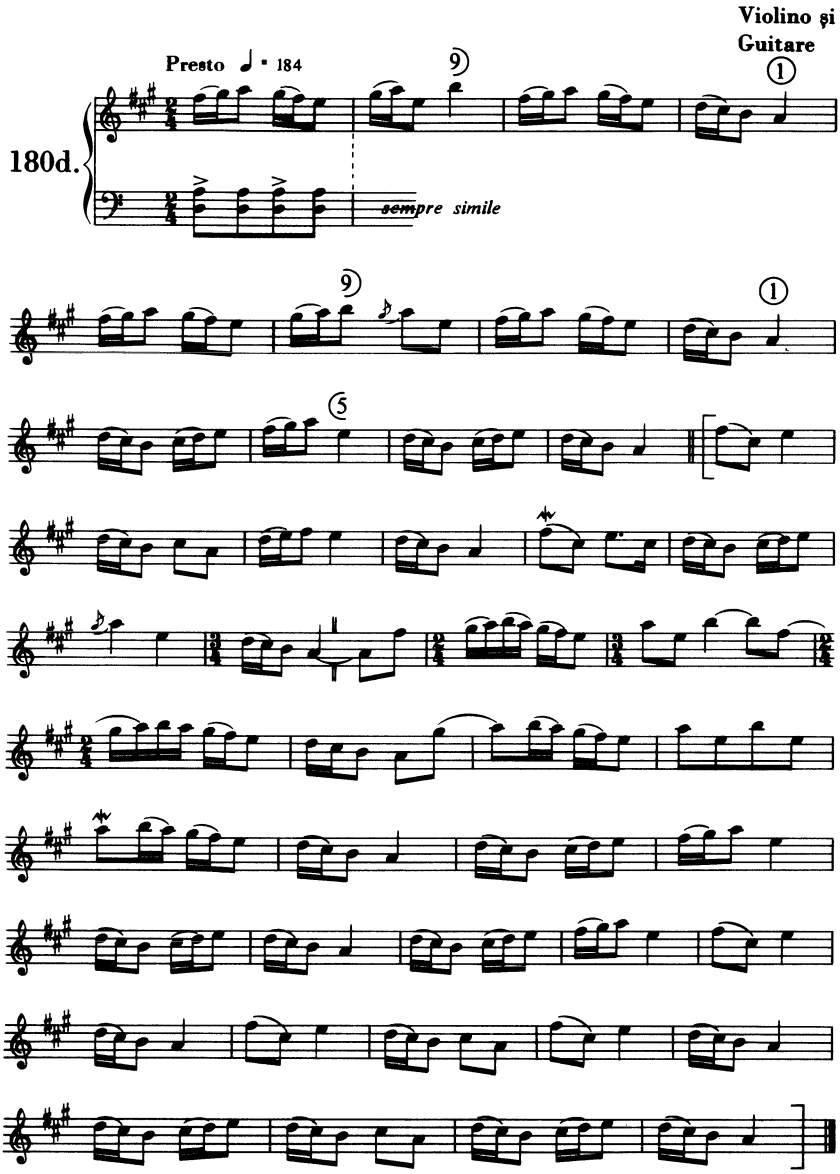
Presto ♩=176 — Fluer

180c.

Var.:

F. 2111 a), Ieud, un om.

Jocul nepoatelor



F. 2108 a), Ieud, Văsile Bărani (28).

Învârtita bătrânilor

D II. 1. ♭3 4

Violino

181.

Presto ♩ = 192

1) 2) 3) 4)

Da Capo

Var:

Ossia:

F. 2159 a), Poieni, un ţigan bătrân.

Jocul nepoatelor

Violino şi Guitare

182a.

Presto ♩ = 184

sempre simile

F. 2109 a), Ieud, Vasile Bărani (38).

Jocul nepoatelor

D II. 1. 4

Violino şi Guitare

Allegro molto ♩ = 152

182b.

sempre simile

Var.

Ossia:

F. 2158 a), Poieni, un ţigan bătran.

Tropota babelor (nepoatelor)

Presto ♩ = 192

Fluer

182c.*

3x

F. 2177 a), Valeni, Alexa Petreuş. [Cf. No. 6a.]

182d.* Presto ♩ = 200 — Violino

Var.:

F. 2179b), Valeni, Găvrile Mărginean.

De băut?

183. Allegretto ♩ = 84

Vai a - mar, mân - dru - lę-a mar,
Vai a - mar, mân - dru - lę-a mar! Dra - go - stea noa
străʼn ză - dar, Dra - go - stea noa - străʼn ză - dar;

Var.:

F. 2152 c), Pătrova, Ileana şi Niţă Ardelean, etc. (15-20).

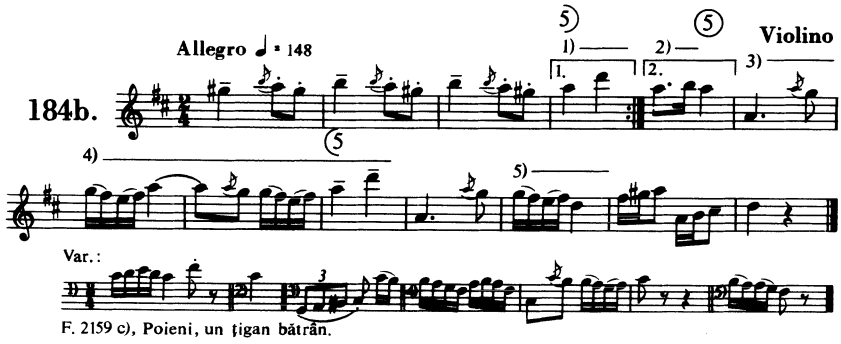
Învârtita

184a. Presto ♩ = 192 — Fluer

Var.:

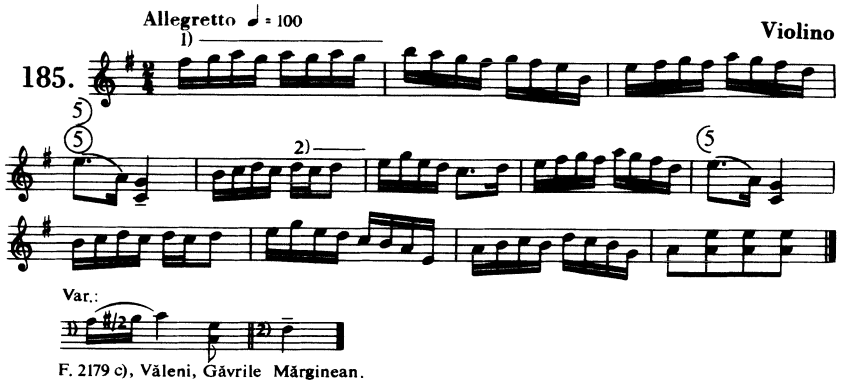
F. 2138 b), Dragomireşti, Dumitru Bercia (ca. 40).

Învârtita bătrânilor



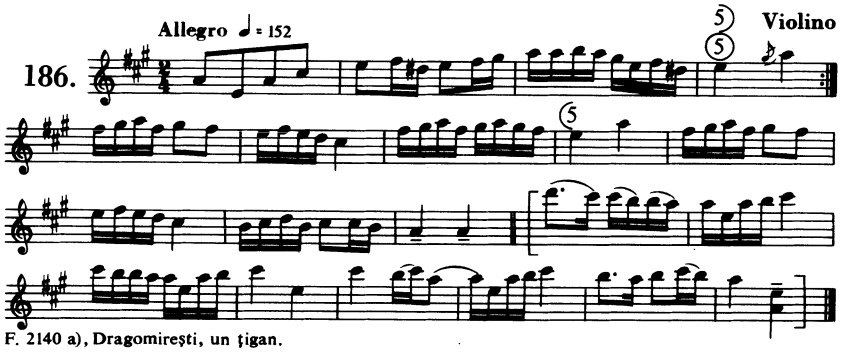
F. 2159 c), Poieni, un ţigan bătrân.

Ardeleneste



F. 2179 c), Văleni, Găvrile Mărginean.

Jocul "batranesc"



F. 2140 a), Dragomireşti, un ţigan.

Învârtita bătrânilor

D II. 1. ⑤

Violino şi Guitare

Allegro molto ♩ = 170

187a.

1) 5

sempre simile

1) 5

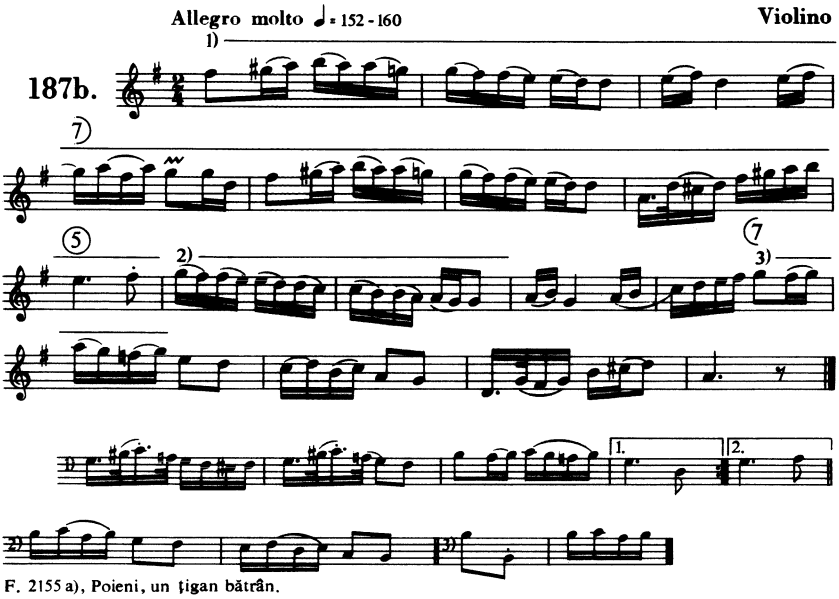
7

Var.: 4

5

7

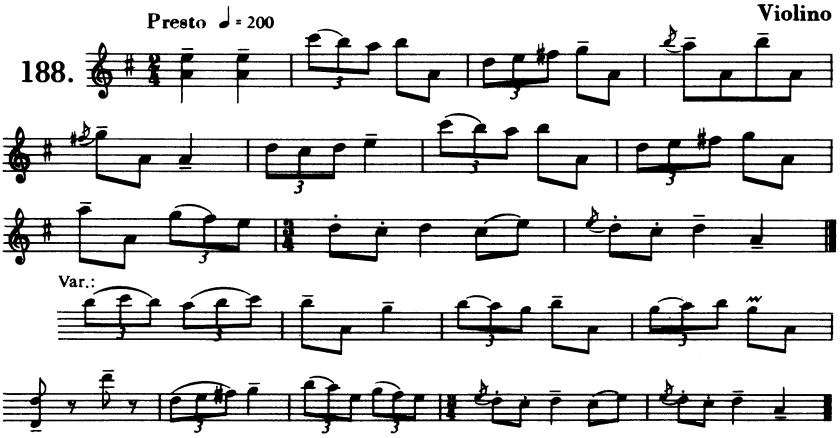
F. 2166 a), Glod, Pătru Covaci.



F. 2155 a), Poieni, un ţigan bătrân.

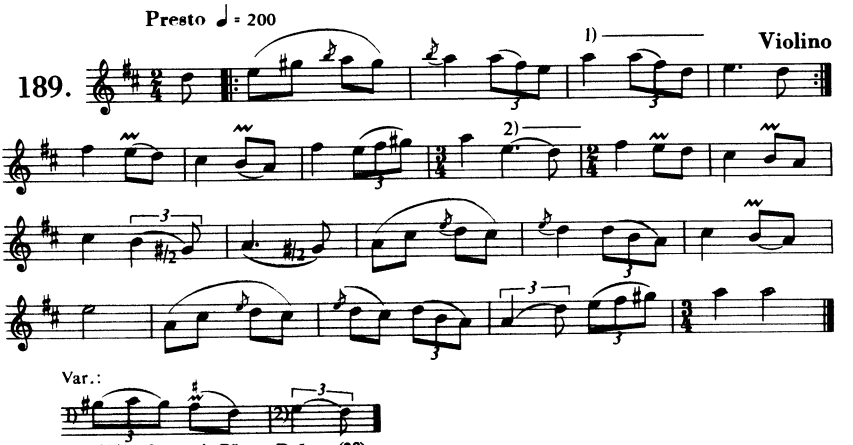
D II. 2.

Învârtita



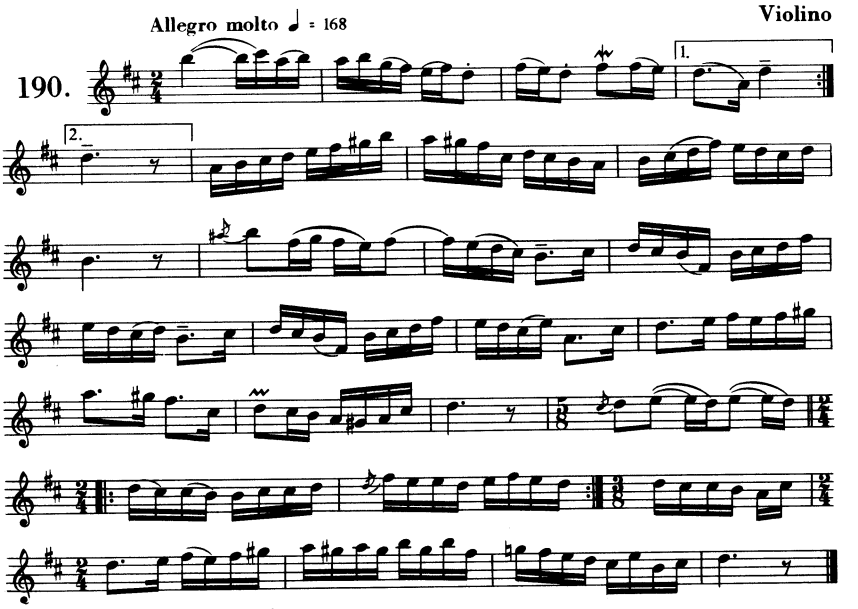
F. 2178 d), Văleni, Găvrile Mărginean.

Învârtita D II. 2.



F. 2191 b), Onceşti, Pătru Drăguş (28).

Jocul bărbătesc



F. 2155 b), Poieni, un ţigan bătrân.

Bătuta din pălmi

D II. 2.

Violino şi Guitare

191.

Allegro ♩ = 140

1)

sempre simile

2)

Var.:

1) 2)

F. 2155 e), Poieni, un ţigan bătrân.

Ardelenescu

Violino şi Guitare

192.

Poco allegretto ♩ = 104

1)

sempre simile

2)

3)

4)

Var.:

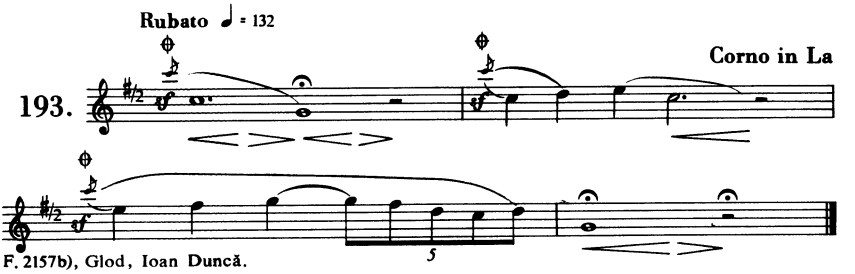
1) 2)

3) 4)

F. 2107 b), Ieud, Vasile Bărani (38).

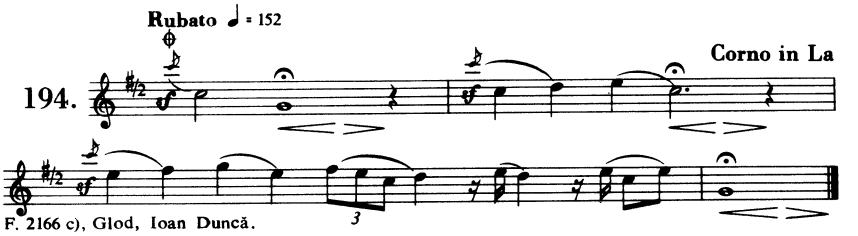
E

După morţii*



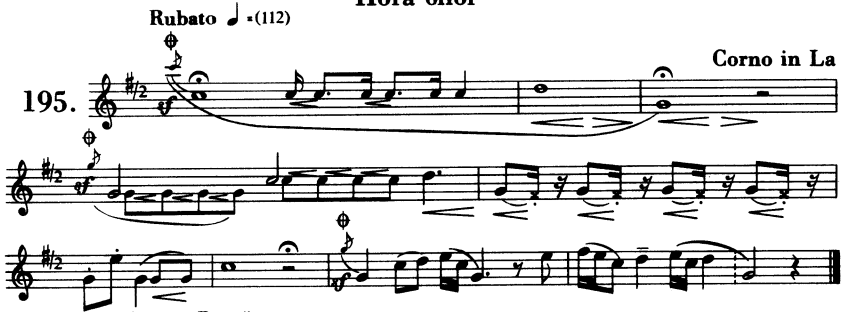
F. 2157b), Glod, Ioan Duncă.

După morţii*



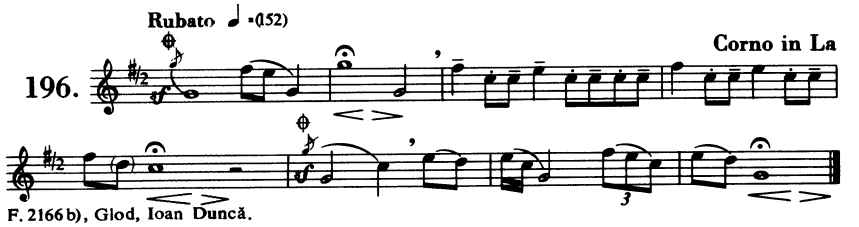
F. 2166 c), Glod, Ioan Duncă.

Hora oilor*



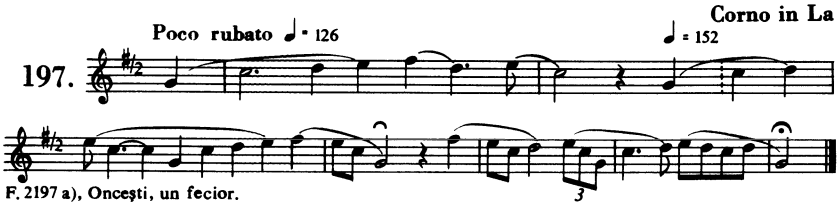
F. 2166 c), Glod, Ioan Duncă.

Hora oilor*



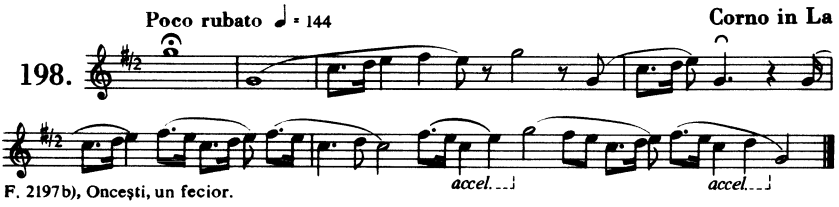
F. 2166 b), Glod, Ioan Duncă.

După morţii



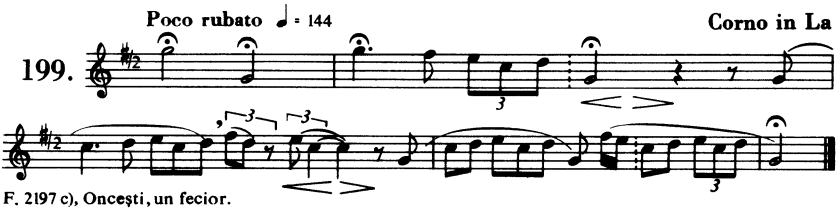
F. 2197 a), Onceşti, un fecior.

Cand merg oile la munte*



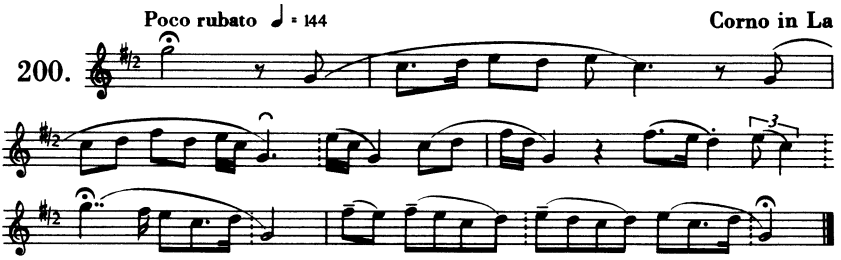
F. 2197 b), Onceşti, un fecior.

Hora păcurarului când a pierdut oile*



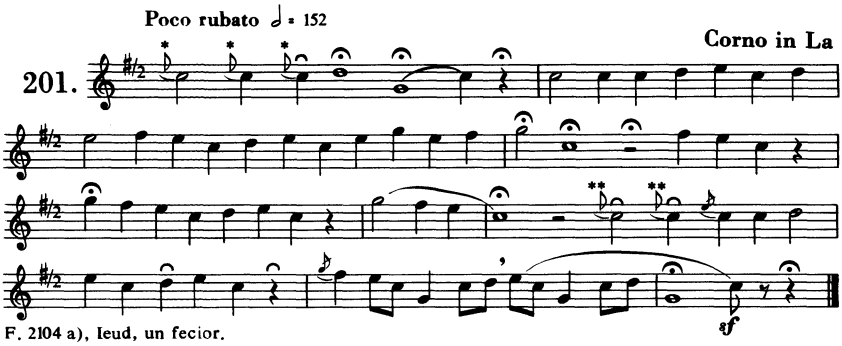
F. 2197 c), Onceşti, un fecior.

Hora păcurarului când şi-a găsit oile cele pierdute*



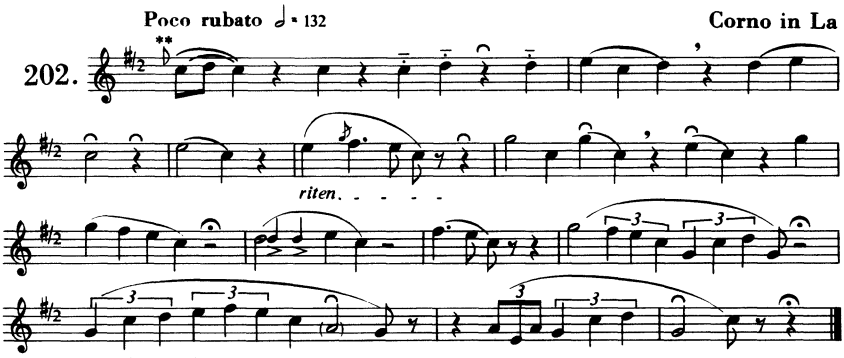
F. 2197 d), Onceşti, un fecior.

Hora oilor*



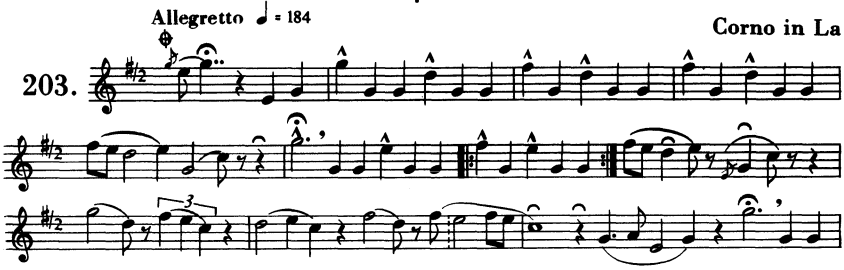
F. 2104 a), Ieud, un fecior.

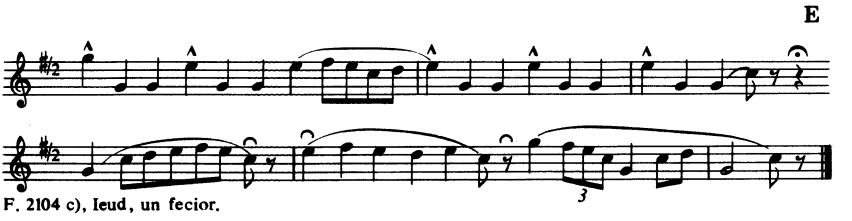
Hora păcurarului când a pierdut oile*



F. 2104 b), Ieud, un fecior.

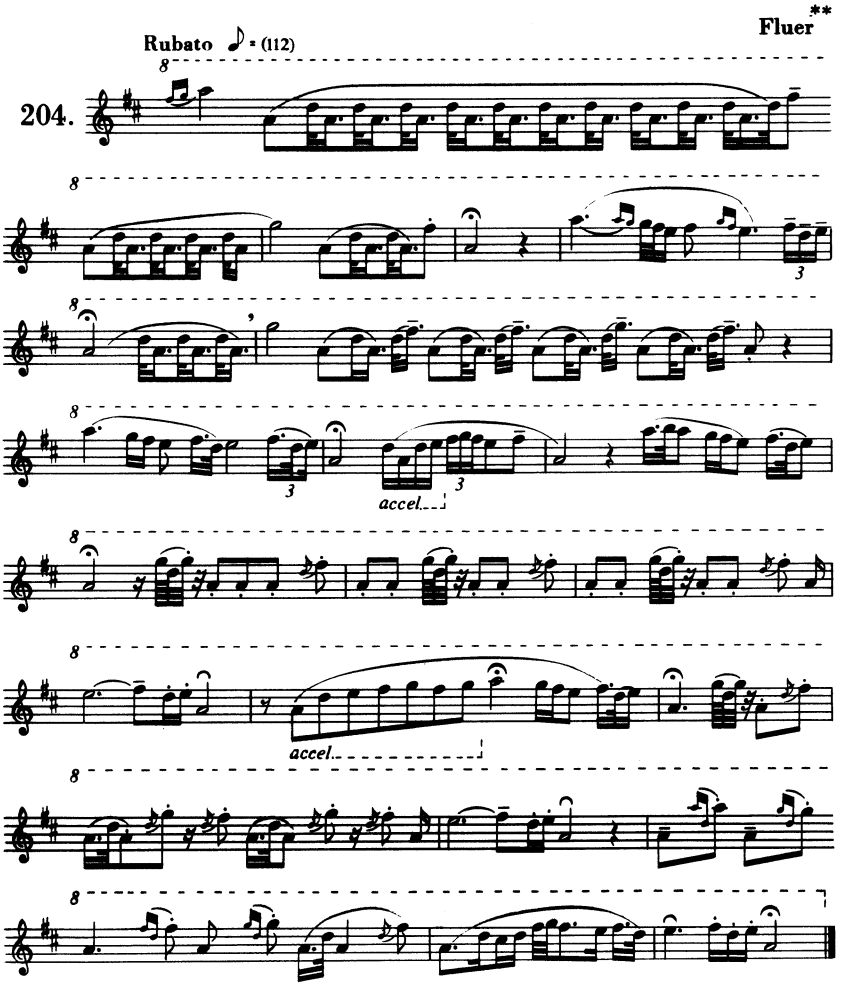
Hora păcurarului, când și-a oile cele pierdute*





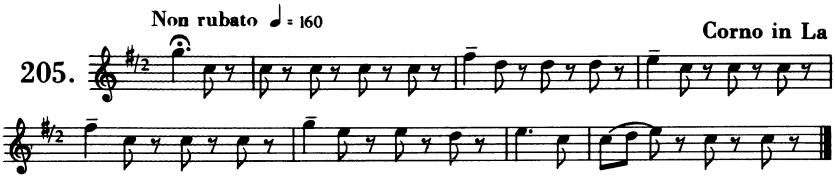
F. 2104 c), Ieud, un fecior.

Hora păcurarului când a pierdut oile*



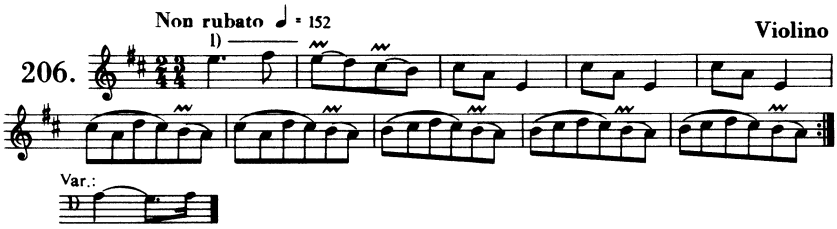
F. 2196 a), Onceşti, un fecior.

Cotcodat*



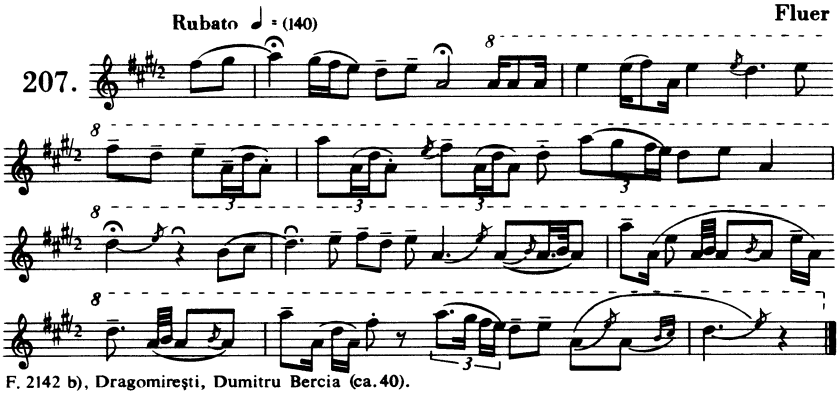
F. 2197 e), Onceşti, un fecior.

Imitaţiune de bucium*



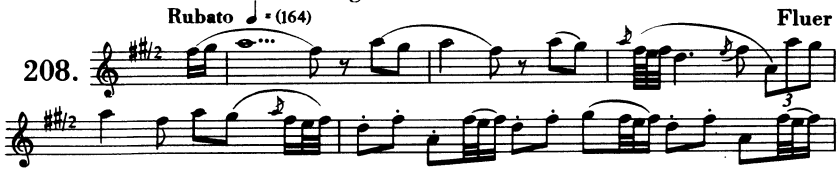
F. 2166 d), Glod, Pătru Covaci.

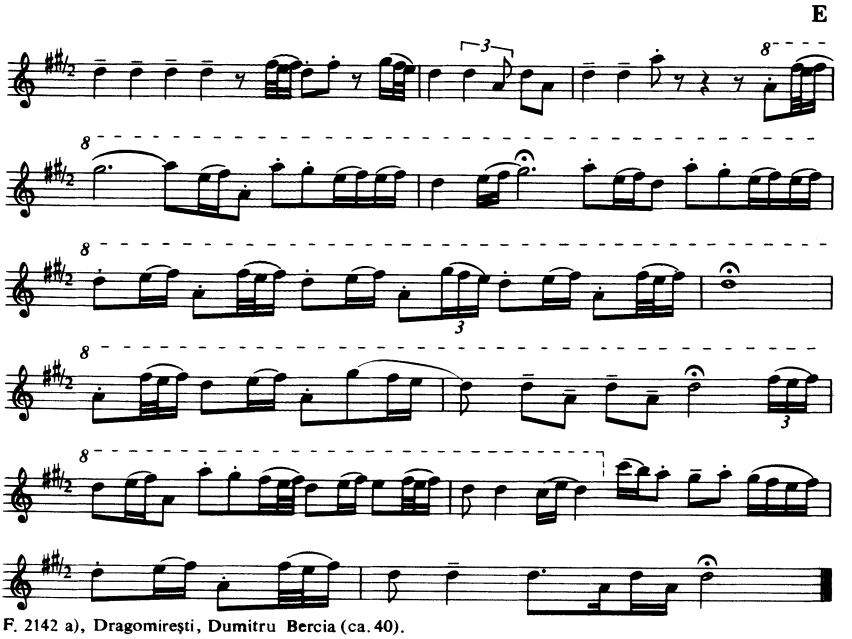
Imitaţiune de bucium*



F. 2142 b), Dragomireşti, Dumitru Bercia (ca. 40).

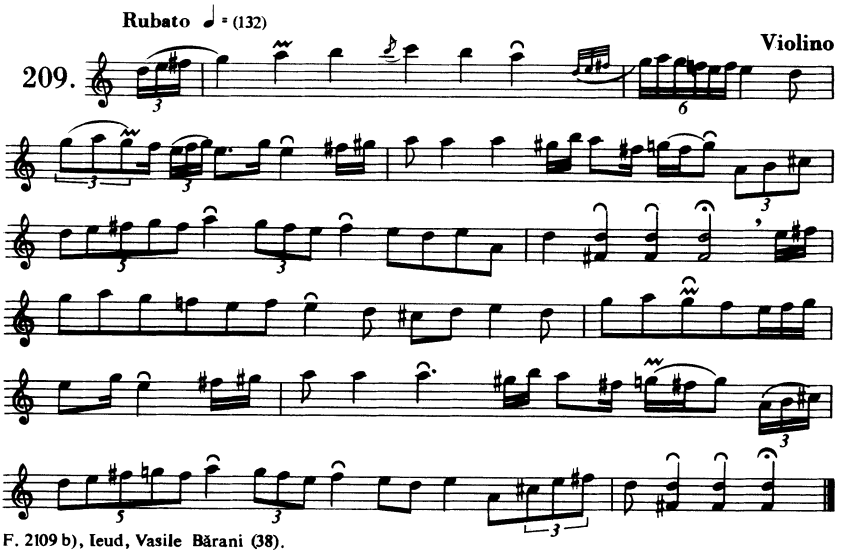
Hora muntelui: când merg oile la munte*





F. 2142 a), Dragomireşti, Dumitru Bercia (ca. 40).

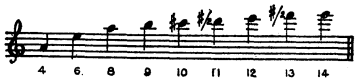
Hora miresei*



F. 2109 b), Ieud, Vasile Bărani (38).

Notes to the Melodies

4. *To seven-syllable text lines.
5. *The first refrain (*Doamne!*) is omitted in seven-syllable lines.
7. *Ballad texts are sung to this Colinda melody.
10a. *The third melody line is sometimes omitted.
12. *Same remark as to No. 7.*
13e. *Incomplete variant [the second melody line is missing].
15. *Eight-syllable text lines.
16. *Sometimes the sixth syllable is also sung.
19. *Same remark as to No. 7.*
20b. *To seven-syllable text lines.
20d. *Incomplete variant.
20e.f. *Incomplete variant.
**Only to eight-syllable text lines.
20g. *Incomplete variant.
**The text is missing.
20h. *Incomplete variant.
**Only to eight-syllable text lines.
21g.h. *Incomplete variant.
22. *This *bocet* melody is from all appearances taken from a sacred song of foreign origin.
23a. *In this variant group the tones of the sung melodies notated with short grace notes are the "clucking" sounds mentioned on p. 11.
**The double bar indicates a strongly articulated melody-stanza ending.
***She could not give her age.
23b.c. *Same remark as to var. a.**
23f. *At the start the mouth is almost completely shut; it opens gradually during the *crescendo* and is wide open at the *descrescendo*.
23h. *The text is missing.
23i. *Fundamental tone of the instrument: .
**The grace notes on b^1 were produced by unknown means. The reader must temporarily assume that the interval between the eighth and eleventh natural tones is an oversize fourth, and that between the eighth and thirteenth is a neutral sixth. Thus, the tones of this variant sound as follows:



24.–31. *Doubtlessly the two-line melodies comprising this group are incomplete. In the case of the four-line melodies Nos. 46, 73, and 119 I succeeded in establishing that some fragments (melody halves) are independent variants.

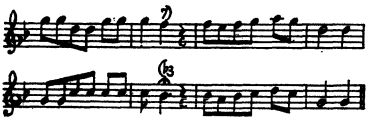
31. **Almost certainly not a *Hora* but a dance melody; it might possibly be regarded as the first half of melody No. 177. In any case, it is deserving of notice that Nos. 31 and 177a. came from the same performers.

32. *I suspect urban origin.
**Generally without proper text lines.

33a.b. *Derives from neighboring Transylvania or from Szatmár County.

33b. **This tone is omitted in seven-syllable text lines.

35. *Apparently an incomplete melody of Hungarian origin, whose first section is missing here. It might be compared to the following Hungarian melody from the manuscript collection of Zoltán Kodály:



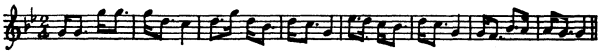
39. *Possibly also a dance melody.

40. *Eight-syllable text lines close with this tone.

41. *Possibly also a dance melody.

43. *This bar is a remarkable extension of the second melody line; analogous extensions are to be found in Hungarian folk songs.

45. *Compare with the following generally widespread Hungarian melody:



46a. *The text is missing.

46b. The second part of var. a. as an independent melody. See also the remark to No. 24.–31.*

47. *The text is missing.
**To seven-syllable text lines.

50. *According to the singer it derives from Borsa (Maramureş County).
**The text is missing.

52. *Possibly also a dance melody.
**Sometimes with this refrain.

54b. *To eight-syllable text lines.

56. *Here the regular prolongation of certain eighth notes into quarter notes is to be interpreted as a *rubato* frozen by tradition. Similar rhythms are frequently exhibited by Székely melodies with eleven-syllable text lines.
**In seven-syllable text lines *şi* is added.

58. *The text is missing.

61. *The text is missing.

64b. *To seven-syllable text lines.

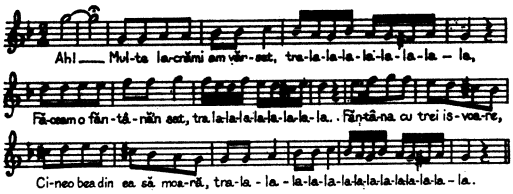
68. *I suspect urban origin.
**To seven-syllable text lines.

71. *Derives from the neighboring Szatmár or Transylvanian counties.

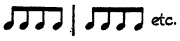
73b. The text is missing.

73d.e. The first half of var. c. as an independent melody.
See also the remark to No. 24.–31.*

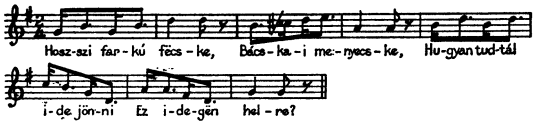
73d. **To seven-syllable text lines.
74a. *To seven-syllable text lines.
76. *Possibly a dance melody.
77. *The text is missing.
78b. *The rhythm alternates between duple and triple.
79a. *Compare with the music example given in the Note to No. 45.*
79b. *The text is missing.
80.–81. *Same remark as to No. 79a.*
83. *Instead of a^1, g^1 would be acceptable here as the main caesura, following analogous examples.
**The text is missing.
84. *To eight-syllable text lines.
85. *Actually the second half of a melody which is also generally known in Rumanian urban circles. Cf. Stan Golestan, *Dix chansons populaires roumaines* (Paris: E. Gallet, 1909), No. 1:



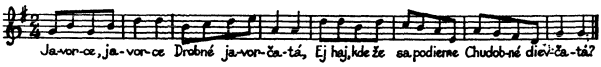
86. *See the note to No. 56.*
87a.b. *In Cuhea this melody is only sung as a *Hora*, in Ieud primarily as a dance melody in equal eighths. This is also a typical example of the way in which *hora* and dance melodies can be interchanged.
87a. **Before the recording was made, she sang the melody in this rhythm:



87b. **I ignored the final tone d^1 in making the classification and instead, as with the preceding var. a., took the last g^1 to be the final tone; the last three tones (d^1) of the melody are interpreted as an arbitrary downward slide.
88a. *This variant group, like the preceding one, also has variants among the dance melodies.
**In the recording.
88b. *See the note to No. 56.*
90. *The Onceşti variant (with a^1 as the main caesura) was taken into consideration in classifying this melody.
91. *A variant very widespread among the Hungarians and Slovaks. For comparison I offer one Hungarian variant (from my own manuscript collection):

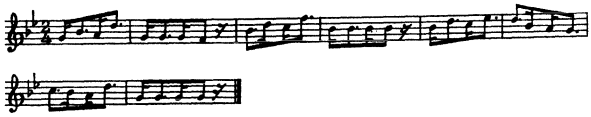


and one Slovak variant from *Slovenské Spevy* III, 251 (published in *Turčiansky-Svätý-Martin*, 1902):



The downward leaps of a fourth, from the penultimate to the final tone[1] in the first, second, and fourth melody-sections, are characteristic of the "Rumanianization" of the melody.

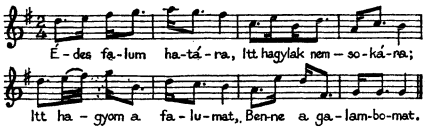
93. *As in the case of No. 91, a "Rumanianized," well-known Hungarian melody. Compare with the following variant (from the Hungarian folksong collection of Szini, *A magyar nép dalai* [1st ed.], Budapest, Heckenast, 1863):



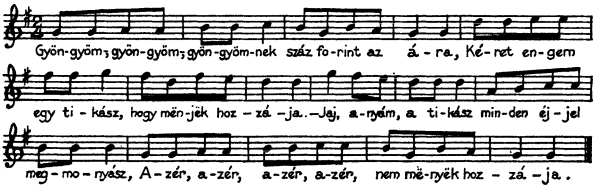
95. *To seven-syllable text lines.
96a. *To seven-syllable text lines.
99. *To seven-syllable text lines.
100. *I suspect urban origin. This melody is known widely and in many variants.
101. *The text is missing.
103a. *Same remark as to No. 71.*
103c. *Here the final tone should really be g^1.
106. *To seven-syllable text lines.
107. *These bars replace the last four in the recording.
109. *I suspect urban origin. A widely-known melody.
**The text is missing.
113. *See the note to No. 45.*
117. *To seven-syllable text lines.
118. *The lower limit of the *glissando* is not exactly determinable (approximately f^1–g^1).
119a. *Instead of *face*, since the last syllable is slurred over.
**To seven-syllable text lines.
119b. *Same remark as to No. 46b.*
120. *See the note to No. 56.* I have catalogued variants from Maros-Torda County, as well as from Székely, as Rumanian in origin.
123. *Variant of a Székely melody.
**The text is missing.
125. *In the phonograph recording, always erroneously, only the first half of the melody is sung.
127a.b. *Called "The *Hora* of the Tramp."
127b. **The text is missing.
128. *The origin of this title could not be ascertained. The melody derives from the neighboring Transylvanian counties.
129. *Derives from a Hungarian art song (Bartalus, *101 magyar népdal*, Budapest, Rózsavölgi, 1861, p. 12, No. 11. Also to be found in Mátray, *Magyar*

[1] [That is, from the structural or real final tone to the apparent *tonus finalis* of the melody section. See the author's discussion in *Rumanian Folk Music*, Vol. I (Instrumental Melodies). p. 12.]

Népdalok Egytemes gyüjteménye, Budán, 1852, No. 60; and in Szini (*op. cit.*), p. 185, No. 167):



130. *Garbled version of a Hungarian melody known also to the Rumanians in the Banat area. Here is a well-known Hungarian variant (the text also agrees with the Rumanian variant):



131. *The text is missing.
132. *A melody probably transmitted from the West through intermediaries. There is a variant in Bartoš, *Národni písně moravské*, Brünn, 1888–1889, II, No. 636. Hungarian variants have a refrain similar to the version from Pătrova.
135. *To seven-syllable text lines.
136. *[See the description of this instrument on p. 29].
138. *It is not certain whether or not this melody is Rumanian despite the testimony of the musicians, who characterized it as "Russian" (that is, Ruthenian). By its form, in any case, it belongs in this group.
141a. *There is a *da capo* and the following gypsy ending.
141c. *This motive is persistently repeated.
141d. *The continuo of the lower voice gives the rhythm of the dance.
**Erroneous interruption.
143b. *This motive sometimes in the gypsy manner.
**Gypsy-type ending.
***The melody with text sung to the violin (during the dance).
145. *An entirely distorted piece, marred through and through by gypsy treatment, that just barely permits the suspicion that it originally belonged among the dance melodies of indefinite form.
146a. *This figure always very precisely rhythmical, almost like: .
147b. *Sometimes as an ending here:.
151b. *The same motive is constantly repeated.
153. *The same motive is constantly repeated.
157. *The division into motives was foregone on account of the somewhat vague form.
**The same motive is constantly repeated.
158. *Although the singers called this piece a *Hora*, it has been included here because of its simple form and dance-like character.
159b. *The same motive is constantly repeated.
160a. *To eight-syllable text lines.

160b. *The melody of var. a. played on the violin.
161b. *Repeated several times.
163a.–d. *The following should be noted about the performance of these "dance-words" (see also the description in the Preface, p. 22): they are mostly recited, or rather spoken or roared, over *de baut* melodies. For this reason alone, the question of exact intonation does not even arise; the pitches given by the notation are merely approximations. The performer begins with *hei,* on a chosen beat of a suitable measure, then the sound is maintained for two to three measures (sometimes *hei* is omitted entirely); thereupon the cry is continued in rhythmical eighth notes, strictly in keeping with the meter of the dance melody, taking care to match the text syllables and the eighth notes of the melody, but ignoring the bar lines. The abrupt snapping-off of the voice at the end of the melody is very unusual, and its sound is most difficult to describe. Most frequently the form seen in vars. a., b., and d. is found: a pair of verses — without repetition — and a refrain.
163b. **To seven-syllable text lines.
164c. *The text is missing.
164d. *The melody of var. c. performed on the violin. The cadential tones of the melody sections have not been indicated because of the somewhat indistinct form.
171. *With this ending.
173d. *Minor changes in the repetition.
173e. *The missing 3/8 was the fault of the performer.
**The performance is studded throughout with gypsy mannerisms.
173g. *Repeated several times with changes in the gypsy manner.
173j. *Incomplete melody.
175. *A variant of the melody of the *párnás tánc* (pillow dance) of the Hungarians. Here is a Hungarian variant:

176. *Without text words.
177a.–d. *See the note to No. 31.**
177b. **Somewhat wavering rhythm.
178b. *Incomplete melody.
**With this ending.
178c. *Incomplete melody.
**The text is missing.
178d.e. *Incomplete melody.
179. *The same melody, when sung with text to the violin (during the dance).
**The text is missing. It should be noted that the rapid tempo makes it doubtful that the melody is ordinarily sung with text during the dance.
180a. *Also, instead of the triplets:
**Like a *jocul nepoatelor.*
181. *From the *II. volta* to the end, sometimes played in this manner.
**With this ending.
182c.d. *Incomplete melody.
184a. *A better rendition.
187b. *From the neighborhood of Apşa.

193. *Lament for the dead.
194. *Lament for the dead; another melody?
195. *Shepherd's *hora*.
196. *Shepherd's *hora*; another melody?
198. *"When the sheep are driven up the hill."
199. **Hora* of the shepherd who has lost his sheep.
200. **Hora* of the shepherd who has found his lost sheep.
201. *Shepherd's *hora*.
**An explosive sound of indefinite pitch.
202. *Same remark as to No. 199.*
Same remark as to No. 201.
203. *Same remark as to No. 200.*
204. *Same remark as to No. 199.*
**Alphorn imitation.
205. *Hen-cackling.
206.–207. *Alphorn imitation.
208. *Mountain *hora*: "When the sheep are driven up the hill."
209. **Hora* of the bride: "When the bride enters the church for the wedding."

Part Two

Introduction to Part Two

TEXTS

A portion of the texts—as already mentioned in my Preface—had been recorded in writing by Mr. I. Bîrlea. Because of the confusion resulting from the war and also because of other obstacles, I was unable to obtain a considerable part of his work; circumstances which account for the fact that many of the texts are incomplete. The remaining portion—namely, the texts in dialect—I, myself, took down. The following symbols were used in this connection:

ď for palatal *d* (= Hungarian *gy*, Czech *ď*)
ľ for palatal *l* (= Hungarian *ly*, Czech *ľ*, Spanish *ll*)
ň for palatal *n* (= Hungarian *ny*, Czech *ň*, French *gn*)
ť for palatal *t* (= Hungarian *ty*, Czech *ť*)
χ for a sibilant *ť*-sound, which replaces a non-dialect *f*, almost exclusively at the beginning of a word.
è for the originally non-dialect *ea*, mostly at the end of a word.

I was not successful in establishing any further phonetic distinctions, since I had to forego a complete phonetic systemization for lack of knowledge of the subject. Moreover, it should be emphasized that the musical material was my primary concern, which meant that neither particularly interesting, well-preserved texts, nor persons with good dialect pronunciation were sought after. As a consequence, the dialect peculiarities of many of the texts are not given with precision.

I have compared the texts with those collected by Tit Bud and Alexandru Ţiplea, and with the texts in my 1913 Bihor publication (see Bibliography, below).

REMARK[1]

The reader not familiar with the Rumanian language must bear in mind that *i̯* at the end of words, especially in plural forms preceded by consonants, and in suffixes like *mi̯, ți̯* preceded by a hyphen, has almost no sound at all: *și-mi̯, și-ți̯* are pronounced as one syllable, that is, *șim, șiț*.

REFRAINS [2]

A special characteristic of Rumanian rural folk texts consists in the use and formation of refrains. The Maramureș refrains are also published in this book separated from the main texts and classified according to a certain system (pp. 260–261). Though this system is self-explanatory by the designations of the single groups and subgroups, the following tabulation presents a survey of them as a compendium:

TABLE 13

A. *Colindă* refrains

I. Refrains with *Doamne*
Nos. 1.–5.

II. Refrains with *Ler*
Nos. 6.–7.

III. Refrains with *Crăci̯un, Rai̯u*
Nos. 8.–10.

IV. Refrains with *Ileana, Leno*
Nos. 11.–14.

V. Refrains with *Florile*
Nos. 15.–16.

VI. Refrains with *Corinde*
Nos. 17.–18.

B. Refrains without definite sense

I. Refrains consisting of words with no definite sense
Nos. 19.–24.

II. Refrains with *Dai̯na*
Nos. 25.–37.

C. Refrains with definite sense

I. Refrains consisting of one line
Nos. 38.–41.

II. Refrains consisting of two lines
Nos. 42.–47.

III. Refrains consisting of three lines
No. 48.

IV. Refrains consisting of four lines
No. 49.

GENERAL REMARKS:

Certain data follow after each refrain: enclosed in parentheses are the numbers of the melodies (or texts) in connection with which the refrains were used; the name of the village; ♀ sign meaning a female, ♂ meaning a male performer. The leading principle of the classification was to establish an order going from less to more and from simpler to more complicated.

[1] [See p. xxix for an explanation of this editorial addition.]
[2] [See the editorial discussion on p. xxix.]

LIST OF SOME TEXT VARIANTS PUBLISHED ELSEWHERE

The following tabulation offers a comparison between our material and other materials previously published.[3]

TABLE 14

Text No.	Variants in other Publications
1	R.F.M. *IV* (Part 2), 118.
3	R.F.M. *IV* (Part 2), 104.
4	Bud, 65–66.
6b.	R.F.M. *IV* (Part 2), 112.
7	R.F.M. *IV* (Part 2), 10.
8	Bud, 70/9, 71/10; R.F.M. *IV* (Part 2), 58.
9a.	Bud, 72/14, R.F.M. *IV* (Part 2), 53.
10a.	Bud, 73/16.
10b.	R.F.M. *IV* (*Arii din Bihor*, 129), 83.
12	Bud, 3; R.F.M. *IV* (Part 2), 112.
13c.	Bud 66/1, 71/12, 72/13; R.F.M. *IV* (*Arii din Bihor*, 249), 84 (Part 2); Ţiplea, 97.
14	Bud, 68/4; R.F.M. *IV* (Part 2), 100.
15, 16.	R.F.M. *III*, 858 (fragmentary); R.F.M. *IV* (Part 2), 99.
17	R.F.M. *IV* (*Arii din Bihor*, 207), 121 (Part 2).
18	R.F.M. *IV* (Part 2), 104.
21b.	Bud, 42/19.
21f.	*R.F.M. III* (*Arii din Bihor*, 32), 828.
21g.	Bud, 42/19.
23b.	R.F.M. *III*, 719.
23c. (lines 1–3)	Bud, 26/22; R.F.M. *III*, 618.
23f.	Bud, 24/7.
23g.	R.F.M. *III* (*Arii din Bihor*, 106), 818.
23h.	R.F.M. *III*, 1181; Ţiplea, 12.
24	Ţiplea, 38/21.
27	R.F.M. *III* (*Arii din Bihor*, 4/2.), 1003.
28a.	Ţiplea, 47/2.
39	Ţiplea, 62/77.
41	Bud, 29/3.
42	R.F.M. *III*, 764.
43	Ţiplea, 55/49, 62/77.
48	Ţiplea, 60/68.
49	R.F.M. *III* (*Arii din Bihor*, 170), 483f., 204.
49 Var.	R.F.M. *III* (*Arii din Bihor*, 98), 96b.
53d.	Bud, 34/43; Ţiplea, 51/36.
59	R.F.M. *III*, 550, 1176; Ţiplea, 14.
60	R.F.M. *III*, 1186; Ţiplea, 28/20.
65	R.F.M. *III* (*Arii din Bihor*, 263), 426e.
67	Ţiplea, 53/45.
70b.	Ţiplea, 74/2.

[3] [See the author's list of text variants in *R.F.M.* III (Table 24), pp. xcvii–xcviii.]

(*continued*)

Text No.	Variants in other Publications
72c.	R.F.M. *III* (*Arii din Bihor*, 98), 96b.
73a.c.	Ţiplea, 16/11.
75	R.F.M. *III* (*Arii din Bihor*, 4/2.), 1003.
78b.	Bud, 24/8; Ţiplea, 90/10.
86	Ţiplea, 45/42.
87a.	R.F.M. *III* (*Arii din Bihor*, 132), 638a.
93	R.F.M. *III* (*Arii din Bihor*, 106), 818.
96a. Var.	Bud, 26/20.
100	R.F.M. *III* (*Arii din Bihor*, 12, 267), 896, 770, 934, 940.
103b.	Bud, 42/18.
105	Bud, 33/32.
109	R.F.M. *III*, Refr. No. 183.
117	R.F.M. *III* (*Arii din Bihor*, 146), 690; Ţiplea, 87/3.
118	Ţiplea, 36/15.
119a.	Bud, 50/38, 52/62.
120	R.F.M. *III*, 960.
124	Ţiplea, 62/77.
126b.	Ţiplea, 53/42.
128	Ţiplea, 75/6.
130	R.F.M. *III*, 178.
134b.	Ţiplea, 38/21.
178d.	R.F.M. *III*, 772.

EXPLANATION OF THE SIGNS USED IN THE TEXTS [4]

All the text lines between the beginning and the double line (═══════) appear in the music examples (Part One), placed under the respective melody stanzas or melody sections. The lines placed between single lines (————) were sung to one melody stanza.

Repeats of lines never are written out, only indicated by |: :|; if there are slight deviations at the end of the repeated line, the signs [I.] [II.] (*prima volta, seconda volta*) are used.

A line consisting of dashes indicates that one or more lines seem to be missing.

The occurrence of refrains is marked in the main text part by *r.* (or *1.r.*, *2.r.*). At the end of the main text follows the refrain in full. The manner in which the refrains and main text lines are used have generally been observed only in the recorded part of the texts.[5]

[4] [See the editorial commentary on p. xxix.]

[5] [See *R.F.M.* II, pp. 5–6, for the author's discussion of this subject with regard to other Rumanian counties.]

Instead of the usual quotation marks, the sign — (dash) is used at the beginning of the quotation.

Complementary syllables are underlined.

Dialect words are indicated by means of footnotes; the sign < denotes derivation from words of foreign origin (*ung.* = Hungarian, *nemf.* = German).

At the end of each text, in parenthesis, are given the name of the village or villages and the signs ♀, ♂; ♀ for the female singer or performer and ♂ for the male.

On the right side of the numerical designation of certain texts, placed in brackets, are figures which refer to other texts containing variant lines.

Asterisks refer to Notes to the Texts, pp. 262–263.

Texts and Translations

CHRISTMAS SONGS

COLINDE

1.

'Ndată-mi, Doamne, d-am audzitu.
r.,

C'o născut și Fiul Sfânt.
Noi nu știm, unde-o născut:
În ieslele-a boilor,
5 În paile grâului,
În florile fânului.
Și de-acolo il luară,
Și-l luară și-l dusară
La râulu lui Iordan.
– – – – – – – – – –
r. Domnului, Domnului, Doamne!
(Vișăul-de-jos ϕ)

2.

|: Zăritu-s'o zorile :|,

Dumnezeu cu oile,
Cu-o turmă de oi domnești.
Tot pân'[1] holde Jidovești
5 Trece-o fată Jidovească.
– – – – – – – – – –
(Dragomirești ϕ)

3.

|: Dumnezeu de la 'nceput :|

Toată lumea și-o făcut.
O făcut-o Domn Hristos
Lui Adam de bun folos.
– – – – – – – – – –
(Dragomirești ϕ)

[1] = prin.

4.

r.,

[I.] [II.]
|: Fac Grecii o mănăstir' :| -stire;

Grecii-o fac, Turcii o sparg.
Nu o fac, cum să o facă?
Făr' o fac din nouă altare,
5 Cu ferestril'e spre soare,
Cu ușil'e 'n jos spre mare.
– – – – – – – – – –
Nu vezi, maică, ce văd eu?
Tri orașe Jidovești.
D'intr'un oraș mănie-mi fac
10 Cruciță, maică, d'e brad;
D'intr'un oraș mănie-mi fac
Cunună, maică, d'e spini;
D'intru'n oraș mănie-mi fac
Cuițe, maică, d'e fer.
15 Dac' acel'ea găta-l'e-or,
Sus pe cruce pune m'or,
Cuie 'n talpă bat'e mi-or,
Și prin talpă și prin palmă.
Pagubă maică, vărsat d'e
20 Sânge drept, nevinovat,
Și de păcătoși călcat.
r. Haia l'er, iară l'er!
(Ieud ϕ)

CHRISTMAS SONGS

1.

We have lately heard, oh Lord,
Refrain
That the Holy Son was born.
We know not where He was born:
In the manger of the oxen,
5 Among stalks of wheaten straw,
Among flowers of the hay.
And they've taken Him from there,
Taken Him and carried Him
(Even) to the Jordan river.

Refrain: To the Lord, unto the Lord, Lord!

2.

(Lo,) the morning dawn has dawned,
(And) the Lord (is) with the sheep,
With a flock of lordly sheep.
Through the wheat fields of the Jews,
5 Goes a Jewish maiden by.

3.

The Lord God since the beginning
For Himself made the whole world.
The Lord Christ has fashioned it
(To be) of good use to Adam.

4.

Refrain
The Greeks build a monastery:
The Greeks build it, the Turks break it.
It's not built; how shall they build it?
Not unless they build nine altars,
5 (Turn) the windows toward the sun,
And the doors toward the sea.

Don't you see what I see, Mother?
(There are) Jewish cities three.
In one city they are making
10 Cross of pine, Mother, for me;
In one city they are making
Crown of thorns, Mother, for me;
In one city they are making,
Mother, nails of iron for me.
15 When they shall have finished them,
Up upon the cross they'll set me,
Through my soles they'll beat the nails,
Through my soles and through my palms.
Mother, ('t is) a loss to shed
20 Blood (that's) righteous, free from guilt,
To be trodden on by sinners.
Refrain: Come Ler[1] *(and) Ler again!*
---

[1] *Ler*, with its variants (*lerui, lerului, leroi, leroloi, lerom*), is to be found in most Rumanian Christmas carols, both as an interjection and as a proper name. *Ler Împărat* (Emperor Ler) occurs also in many Rumanian folk tales. For a more detailed discussion of *Ler*, see the Translator's Note in Vol. IV (p. 217).

5.

|: 'N poarta cerului, *1.r.*, *2.r.* :|

Umbra raiului.
Dar în umbră cine șede?
Maica Prea-curată.
--- -----
1.r. Doamne!
2.r. Haĭ corinde!
(Onceşti ϕ)

6a.

|: Cată 'n sus și cată 'n jos, *r.* :| jos,

Cată 'n sus pe lângă mare:
Este-o masă 'ncornurată.
---
r. Domnului, Doamne!
(Poieni ϕ)

6b.

|: Dumnezeu ad'evăratu, *r.* :| -rat

Jizi în străna și-o 'dunat.[1]
Iuda 'n talpă s'o sculat:
—D'e mi-s dat trizeci d'argint,
5 Vouă pă Hristos vi-l vând.
---
r. Floril'e-s dalbe!
(Dragomirești ϕ)

6c. = 3.

(Onceşti ϕ)

7.*

|: Sus în vârvu munt'eluĭ, *r.* :| -luĭ,

Supt cruciţa bradului
Sânt duși tri păcurărei
Cu oil'e după ei;
5 Pe cel mai mic l'-o mânat,
Să d'-întoarne oil'e.
Oil'e l'e-au d-ânturnat,
Lui grè l'ege i-au picat:
O să-l taie-o să-l împuşt'e
10 O să-l puie 'n tri ţăpuşe.
El au strigat cătră ei:
O dragi frăţiorii mei!
D'e să 'ntâmplă să mor eu,
Săpaţi-mi mormântul meu
15 Nu in verd'e ţinterim,
Că 'ntre morţi voi fi strein,
Ci 'n staulu oilor,
În jocuţu mieilor.
O drag flueraşul meu;
20 Puňeţi-il la capul meu;
Când or sufla vânturi grel'e,
Să-mi fluere hori d'e jel'e.
Și dragilor oi cornut'e!
Cum mi-ţi căuta prin munte!
25 Și dragilor mielușei,
Cum mi-ţi căuta prin văi!
r. Oĭ l'eno, l'eno!
(Ieud ϕ, ϕ)

8.

|: Sculaţi, gazde, nu durmiţiu, *r.* :|
-miţi!

Că nu-i vreme de durmit,
Că-i vreme de 'mpodobit.
---
r. Haĭda ler și leruĭ Doamne!
(Ieud ϕ)

9a.

|: Noĭ umblăm și colindămu, *r.* :| -dăm

Pe la uși de mari boieri;
Și boierii nu-s acasă
---
r. Florile-s dalbe!
(Văleni ϕ)

[1] = adunat.

5.

(Up) in heaven's gate,
1st Refrain
2nd Refrain
(Spread is) heaven's shade.
But who's sitting in (that) shade?
'T is the Blessed Virgin.

1st Refrain: Lord, come!
2nd Refrain: Let us carol!

6a.

Looking upward, looking downward,
Refrain
Looking up toward the sea,
There's a cornered table (laid).

Refrain: To the Lord, oh Lord!

6b.

(Lo,) the true Almighty Lord,
Refrain
In the choir stall, Jews have gathered.
Judas rose upon his feet:
Give but thirty silver pieces,
5 (And) I'll sell Christ unto you.

Refrain: The (snow-) white flowers!

6c. = 3.

7.

Up upon the mountain peak,
Refrain
Under the small cross of pine,
Shepherds three their way are wending
With their sheep behind them (going).
5 They the youngest one sent forth
To turn back the (flocks of) sheep.
(While) the sheep he turned about,
Judgment grim they meted him:
They would cut him, they would shoot him,
10 They would spike him on three stakes.
Unto them he (then) called out:
Oh my brothers, my beloved,
If it were that I should die,
Let you dig a grave for me,
15 Not inside the churchyard green:
'Midst the dead I'd be a stranger;
But inside the sheepfold (dig it),
Where the lambs are wont to play.
Oh, my shepherd's pipe beloved
20 You're to set beside my head;
When the heavy winds shall blow,
It will pipe sad songs for me.
And dear hornèd sheep of mine,
How you'll seek me through the mountains!
25 And belovèd little lambs,
How you'll seek me through the valleys!
Refrain: Hoy, Lena, Lena!

8.

Wake up, hosts, and do not sleep!
Refrain
For this is no time for sleeping,
'T is a time to be adorning.

Refrain: Come, ler, and ler, oh Lord!

9a.

We are going caroling
Refrain
At the doors of the great gentry:
And the gentry aren't home.

Refrains: The (snow-) white flowers!

9b.

O ce veste minunată,
r.,

Prin Vifleem ni s'arată!
– – – – – – – – – –
r. Linu-i lin și iară linu
Frunză verde rozmalin!
(Onceşti ϕ)

10a.

I.	II.
Tri crai dela* răsăritu, *r.* : |	-rit

Mândri pomi s'o înflorit.
Pă umbruța pomilor
Pasc oil'e domňilor.
5 Da cu el'e ciňe șed'e?
Șed'e, șed'e Maica Sfântă.
– – – – – – – – – –
r. Domnului și-al nost' Domn!
(Vișăul-de-jos ϕ)
Var.:
Coborît-o, coborît-o
Domnul Hristos pă pământ
Cu văjmânt până 'n pământ.
– – – – – – – – – –
r. Domnului și-al nost' Domn!
(Glod ϕ)

10b. = 3.

r. Linu, linu, numai lin,
Frunză verde rojmalin!
(Poieni ϕ)

11.

I.	II.
|: Din Maria s'o născatu, *r.* : |	născut

Domnul Hristos pe pământ;
Lui Iuda i-o fost urît.
Iuda, iubitor de bani,
5 L-a vândut l'ai săi dușmani
Numai cu trizeci de bani.
r. Hristos, Domnul nost'!
(Ieud ϕ)

12.*

I.	II.
|: Pint'ean la munt'e-o suit : |	suitu,
r.,	

Mândră curt'ea-o zugrăvit,
Cu cătaňe o 'ngrăd'it,
Cu o sută și cincizeci
5 D'e voiňici d'e cei p'al'eși.
—Care voiňici d'e-a s'afla
Să-și al'erge la Baia
După pt'ită,[1] după sare,
După pragu cel mai mare,
10 După precie de miel,
După prag mai mănânțel?
– – – – – – – – – –
r. Floril'e dalbe d'e măr!
(Onceşti ϕ)

13a.

I.	II.
|: Zine[2]-și mare ca mai mare, *r.* : |	mar'.

D-ai d'e mare, țărmuri n'are,
Și d'e lună țărmuri mână.
Mie mare ce-mi adună?
5 Mi-adună un bouț sur,
Cu corňil'e d'e aur.
Da 'n coarňe ce-i atârnat?
Dumňedzeu înfășurat,
Cu fășură d'e mătasă,
10 D'e la Doamnă 'mpărăt'easă.
r. Oi, l'erui Doamňe!
(Văleni ϕ)

13b. = 3.

r. Dimineața lui Crăciun!
(Ieud ϕ, ϕ)
(Poieni ϕ)

13c.

|: La un d'eal d'e Rusalinu :|
r.,

Est'e-o creangă d'e măslin.

[1] = pită.
[2] = vine

9b.

Oh, what wonderworthy tidings
Refrain
Do we learn in Bethlehem!
- - - - - - - - - -
Refrain: Softly, softly, and yet softly,
Green leaf (of the) rosemary!

10a.

Over there, toward the sunrise,[2]
Refrain
Handsome trees have come to bloom.
In the shadow of the trees,
Grazing are the gentry's sheep.
5 But who's sitting with them (now)?
(It's) the Holy Mother sitting.
- - - - - - - - - -
Refrain: To the Lord, unto Our Lord!
Variant:
He's descended, He's descended,
The Lord Christ upon the earth:
To the ground His garments (reach).
- - - - - - - - - -
Refrain: To the Lord, to Our Lord!

10b. = 3.

Refrain: Softly, softly, only soft,
Green leaf (of the) rosemary!

11.

Of (Saint) Mary there was born
The Lord Christ upon the earth,
Refrain
Hateful was (He) unto Judas.
Judas, (who was) fond of money,
5 Sold Him to His enemies
For no more than thirty pence.
Refrain: Christ, our Lord!

12.

Pintean climbed into the mountains,[3]
Refrain
Painted (there) a handsome mansion;
He surrounded it with soldiers,
With one hundred fifty (men),
5 Chosen stalwarts (all of them).
Which shall be the stalwart found
To go running (down) to Baia [4]
For some bread (and) for some salt,
For the largest of the doorsills,
10 For some roasting meat of lamb,
For a smaller doorsill (too)?
- - - - - - - - - -
Refrain: The white blooms of apple tree!

13a.

Comes the sea, the greatest sea,
Refrain
So great that it has no shores,
And it borders on the moon.
Unto me, what brings the sea?
5 (Lo,) it brings me a grey ox,
And its horns are (made) of gold.
But what's hanging from its horns?
('T is) the Lord God, swaddled up
(All) in silken swaddling clothes,
10 From the lady of the Emperor.
Refrain: Oy, lerui, Lord!

13b. = 3.

Refrain: (Lo, it is) the Christmas morn!

13c.

By Jerusalem a hill
Refrain
Bears a limb of olive tree.

[2] In the Rumanian text, this verse reads: From the sunrise, three wise men. The author's note shows this to be an error. Sunrise, of course, means east.

[3] Presumably this refers to *Pintea* (pronounced approximately PIN-tyah), one of the heroes of Rumanian folk tales.

[4] *Baia* is the name of a number of towns and villages throughout Rumania. The name indicates the presence of a mine of some sort.

Da acolo ce-j[1] mai est'e?
Est'e-o peatră rasturnată
5 Şi cu crucea răzămată.
Da 'n umbruţă ciňe şed'e?
Şed'e-mi, şed'e Maica Sfântă
Cu χiuţ[2] micuţ în braţe.
Xiuţ sd'iară[3] stare n'are.
10 —Taci, χiul'e, taci, dragul'e!
Noi, ţie ţi-om dărui
Două mere, două pere,
Două ţiţe d-albe-a mel'e.
—Mămucă, nu mňi-i d'e-acel'e!
15 Mňi-i d'e punt'ea raiului,
Că-i ca păru capului:
Care om îi păcătos,
D'e pă punt'e cad'e jos,
Cad'e 'n iadu 'ntuňecos;
20 Care om nu-i păcătos,
Mere pă punt'e frumos,
Mere 'n raiu luminos.
r. Şi raiu s'o luminat!
(Văleni ϕ)

13d. = 9a.

r. Haida ler şi leruj Doamn'!
(Bocicoiel ϕ)

13e. = 3.

(Dragomireşti ϕ)

14.

|: Sub tufă de mălin verde :|,
r.,
Dar acolo cine şed'?

Doi suraşi de prumbaşi,
Ei de-acolo şi-au zburat.
– – – – – – – – – –
r. Domnuluj şj-al nost' Domn!
(Ieud ϕ)
Var.:
Petre 'n rai, Petre 'n porţi şed'e,
Ňime 'n lume nu-l mai ved'e.
Da vădzându-l tatăl său:
—Jè-mă Petre 'n rai cu tiňe!
5 —Lua-t'e-aş tată bucuros,
Dar ţi-ai fost d'irău[4] la sat,
Cel'e drept'e l'e-ai strâmbat;
Ciňe punga ţi-o umplut,
Bună l'ege i-ai făcut.
10 Şi-vădzându-l maica sa:
—Petre, Petre, fătu mňeu,
Fă-mi şi mie loc în rai!
—Loc în rai mămucă n'ai.
Cât ai trăit pă pământ,
15 'Ntorcătoare ţi-ai primit,
Focu biňe l'e-ai plăt'it:
Tăt frundzuca grâului
D'e d'esubtu ciurului.
Şi-l vădzându frat'e său:
20 —Petre, Petre, frat'e mňeu,
Fă-mi şi mie loc în rai!
—Loc în rai frăt'ucă ai.
Cât ai trăit pă pământ,
Tăt păstor la oi ai fost,
25 Pus-ai stână lângă drum;
Câţi drumari pe drum treceau,
Cu brânză i-ai săturat,
Cu lapt'e i-ai adăpat,
Şi loc în rai ţi-ai gătat.
r. Raiul'e grădina dulce,
Noj d'in t'iňe nu ňe-om ducj'!
(Glod ϕ)

15.

'N prag d'e beserică,
r.,
Mândră masă 'ntinsă.
r.,

Da la masă ciňe şed'e?
Şed îşi tri domňi d'e cei mari,
5 Şed îşi şi să pilduesc.
Dar grău strigară:
—Io mi-s cel mai mare,
Că d'e miňe-şi fac
Colaci şi prinoase
10 La dzil'e frumoase.
Dar zinu'[5] strigară:
—Io mi-s cel mai mare,

[1] = ce-şi.
[2] = fiuţ.
[3] = sbiară.
[4] = birău [primar] (< biró, *ung.*).
[5] = vinu.

But what else is (standing) there?
It's a boulder overturned,
5 With the cross held up (by it).
But who's sitting in the shade?
Blessèd Mother's sitting, sitting,
With (her) small son in her arms.
Small son cries (and) has no rest.
10 Quiet, son, be still, (my) darling!
Upon you we shall bestow,
(See,) two apples and two pears,
(And these) two white breasts of mine.
Mother, I don't care for them!
15 For the bridge of heaven I yearn,
Which is (narrow) as a hair:
He who is a sinful man
Off the bridge comes falling down;
Into darkling hell he falls.
20 He who's not a sinful man,
Safely crosses o'er the bridge;
Into lightsome heaven goes.
Refrain: And the heavens lighted up!

13d. = 9a.

Refrain: Come on, Ler, and Lord Ler also!

13e. = 3.

14.

Under green bird-cherry bush,[5]
Refrain
But who might be sitting there?
(Lo,) two pigeons grey (sat there);
They have flown away from there.

Refrain: To the Lord and Our Lord!
Variant:
Peter sits at heaven's gateway,
No one more on earth can see him.
But his father, seeing him:
Take me, Peter, into heaven!
5 Gladly would I take you, Father,
But you were the village mayor,
Righteousness you turned to wrong;
Unto those who filled your poke,
Judgment fair you meted out.
10 And his mother, seeing him:
Peter, Peter, son of mine,
Make me room in heaven too!
You've no place in heaven, Mother.
While on earth you have been living,
15 Weaving women you have kept;
Well have you repaid their labor;
Only hulls and chaff of wheat
From beneath the winnow's sieve.
And his brother, seeing him:
10 Peter, Peter, brother mine,
Make me room in heaven too!
Brother, you've a place in heaven.
While you lived upon the earth,
You were (but) a sheepherder;
25 By the road you set your fold:
Travellers who passed that way,
You gave (all) their fill of cheese,
(And) with milk you slaked their thirst
Readying your place in heaven.
Refrain: Heaven, oh you sweetly garden,
We shall nevermore forsake you!

15.

On the doorstep of the church,
Refrain
(There's) a beauteous table decked.
But who's sitting at the table?
(Lo,) it is three mighty lords,
5 Sitting, making fabled talk.
But the wheat called out:
I'm the mightiest,
For of me they make
Loaves and offerings
10 Upon holy days.
But the wine called out;
I'm the mightiest,

[5] *Mălin* is commonly *Prunus padus*; in Maramureş, however, it is the name given to the lilac bush (*Syringa vulgaris*).

Că d'e miňe-şi fac
Slujbe 'n beserici
15 'N tăt'e dumiňici.
Dar mňiru[1] strigară:
—Io mi-s cel mai mare,
Că io-s pă la dzil'e mari
Io scot oameňii d'in iad.
r. Haţ corind'e-l Doamňe!
(Onceşti ϕ)

16.

|: 'N tri cornuri de mese, *1.r.* :| mes' *2.r.*,
'N tri cornuri de mes'

Sânt tri floricele.
Frâu-şi cuvântară:
5 —Ba io is mai mare.
– – – – – – – – – –
1.r. Doamňe!
2.r. Haţ corinde!
(Cuhea ϕ)

17.

|: Steaua de sus răsare,
Ca o taţnă mare :|.

Steaua lui Hristos
Răsare frumos;
5 Steaua străluceşte,
Pre Isos vesteşte.
(Vişăul-de-jos ϕ)

18.

|: Dumnezeu de la 'nceput :|
|: Toate lumea o făcut :|.

Pe Adam pe moşu nost
L-o făcut foarte frumos.
5 Şi pe Eva o zidit,
La olaltă-i o 'ntâlnit.
(Ieud, Bocicoiel ϕ)

19.*

|: Coborît-o, coborît-o, *r.* :|

Tri tâlhari d'e d'inerari[2]
La mijlocu satului,
La curt'ea preotului.
r. Dragă Ileană!
(Vişăul-de-jos ϕ)

LAMENTS FOR THE OLD
BOCETE DUPĂ BĂTRÂNI

20a.

Pe care drum aţ pl'ecat,
Nu-ţ năd'ejd'e d'e 'inturnat.

Pe t'iňe und'e t'ę-or puňe,
Ňiciţ[3] ară ňiciţ cară,

5 |: Ňiciţ suflă vânt d'e vară :|

Ňiciţ ară cu plugu,
Ňiciţ t'ę-ar suflă vântu.

(Bocicoiel ϕ)

20b.

|: Amu dau în cloputu :|,

Şi să 'mbracă preotu.
Nu ştiu unde te-aş ascunde,
– – – – – – – – – –
(Dragomireşti ϕ)

20c.

|: Când ţeşişi d'in ocol[4] :|,

Ciuntă-o creangă d'e bujor

[1] = miru.
[2] = gheneral.
[3] = nici.
[4] = ogradă.

For of me they make,
In the churches, rites
15 Every (holy) Sunday.
Holy oil called out:
I'm the mightiest,
On great feast days I am (used),
I get people out of hell.
Refrain: Lord, come, (let us) carol!

16.

At three table corners
1st Refrain
2nd Refrain
At three table corners
There are three small flowers.
Wheat made speech (and said):
5 Nay, I am the greatest.

1st Refrain: Oh Lord!
2nd Refrain: Come, let's carol!

17.

The star rises high
Like a sacrament;
('T is) the star of Christ,
Beauteously it rises;
5 Shining is the star,
(And) it heralds Jesus.

18.

The Almighty from the start
The entire world did fashion.
Adam, our forefather,
Very handsome He did make.
5 And he (likewise) fashioned Eve,
Brought (the two of) them together.

19.

There dismounted, there dismounted
Refrain
Three scoundrelly generals
In the middle of the village,
At the mansion of the priest.
Refrain: Beloved Ileana!

LAMENTS FOR THE OLD [6]

20a.

From the road that you have taken
There is no hope of returning.
Where they are about to put you,
There's no plowing and no carting,
5 Neither blows the summer wind;
There's no tilling with the plow,
Nor will wind upon you blow.

20b.

Now they're tolling with the bell,
And the priest is dressing up.
I don't know where I might hide you,

20c.

When the yard you will be leaving,
Pluck a sprig of peony

[6] That is, married persons.

Şi-o răsăd'e în ocol,
Să ňe treacă d'e-a tău dor.
5 Şi-o răsăd'e 'ngrădină,
Să 'nflore pân' la ujină,[1]
Să ňe treacă d'e-a ta mňilă.[2]
(Văleni ϕ)

20d.

Vecine bunele mele!
Făceţi bine şi-ţi cânta,

Şi-ţi cânta pe mătuşa.
Cine-aicia şi-a vini,
5 Multe bune şi-a găsi;
Cine-a vini-aiciuca,
Multe bune şi-a afla,
Multe bune şi frumoase,
De mătuşa mea rămase.
(Pătrova ϕ)

20e.

Oi d'e miňe măi Vâsâ!
Oi Doamňe structuc d'e flori!

Nu ţi-o fost vremea să mori,
Ţi-o fost vremea să t'e 'nsori,
5 Şi să-mi ieşi d'intre feciori.
(Ieud ϕ)

20f.

Oi săracă mort'iţă!
Mult îi hâdă şi urâtă,

Întră 'n casă, nu-i poft'ită;
Mult îi hâdă şi 'ntristată,
5 Întră 'n casă ňet'emată.[3]
(Ieud ϕ)

20g.*

20h.

Ňegrul'e pământul'e!
Ciňe să scapă sub tiňe,

Şohaňe[4] napoi nu ziňe.[5]
Mulţi oamiňi ai ind'iţit[6]
5 Şi tu nu t'e-ai mai hrăňit.
(Breb ϕ)

LAMENTS FOR THE YOUNG

BOCETE DUPĂ TÂNERI

21a.

|: Oa, oa, oa, măi Ionuţ! :|
Că d'ecând ai adormit,
Toată casa s'o ňegrit.

(Vişăul-de-jos ϕ)

21b. [Var. 21g.]

|: Oi miňe struţuc d'e ruji! :|
|: Nu ţi-i vremea să t'e duci :|.

Oi miňe struţuc d'e flori!

Nu ţi-o fo'[7] vremea să mori.
(Bocicoiel ϕ)
Var.:
Ie-ţi măi Giorge dzâua[8] bună,
De la strat de busuioc,
De la feciorăşi din joc;
De la strat de tămâiţă,
5 De la fete din uliţă.
(Pătrova ϕ)

21c.

|: Oi d'e miňe unt'aşu![9] :|

[1] = chindie (<uzsonna, *ung.*).
[2] = milă.
[3] = nechemată.
[4] = niciodată.
[5] = vine.
[6] = înghiţit.
[7] = fost.
[8] = ziua.
[9] = unchiaşu.

And inside the courtyard plant it,
To allay our longing for you;
5 Plant it (then) inside the garden,
That by evening it might bloom,
To allay our woe for you.

20d.

You good (women), neighbors mine,
Do a kindness, set to singing;
Let you sing (about my) aunt.
Whosoever shall come here,
5 Many goodly things shall find;
Whosoever shall come here,
Many good things shall descry,
Many good and handsome things,
That my aunt has left behind her.

20e.

Woe is me, oh Basil (mine)!
Oh my Lord, you bunch of flowers!
It was not your time to die,
(But) it was your time to marry,
5 And to leave the (single) lads.

20f.

Woe is me, sorrowful death!
Oh, how ugly 't is and hateful,
Comes into the house unasked;
Oh, how ugly 't is and sad,
5 Comes into the house uncalled.

20g.[7]

20h.

Oh you black (and woeful) earth!
Whosoever gets inside you
Nevermore comes back again.
Many people have you swallowed,
5 Yet you haven't had your fill.

LAMENTS FOR THE YOUNG[8]

21a.

Woe, woe, woe, you Johnny, you,
Because since you fell asleep
The whole house has become dark.

21b.

Woe is me, you bunch of roses!
It is not your time to go.
Woe is me, you flower posy!
It is not your time to die.
Variant:
Take your leave, George, say farewell (now)
To the bed of basil herb,
To the youngsters at the dance,
To the bed of wormseed[9] (also),
5 To the lasses in the alley.

21c.

Woe is me, oh uncle (mine)!

[7] See the author's note to the respective melody.
[8] That is, unmarried persons.
[9] *Tămâiță* is the Rumanian name of *Chenopodium ambroisoides*.

|: Roagă t'e, cuĭ t'e-ĭ ruga?: |

Roagă t'e la Vergura,
Să t'e pue d'e-adreaptă;
5 Roagă t'e lui Dumňezeu,
Să primeasc' sufl'etu teu.
(Vișăul-de-jos ϕ)

21d.

|: Mănânce te focu moarte! :|
|: Mult tu eștĭ fără dreptate! :|

Cum te-ai dus în jos pe sate?
Sânt bătrân, mi-aș ruga moarte?
(Dragomirești ϕ)

21e.

|: Ziňe[1] soră-a tria dzi[2] :|,
|: Ca să zină mireasa :|,
|: Și să-șĭ ducă dzestruĭca[3] :|.

Mândru mama t'e-o gătat,
5 Tăt în haiňe d'e mătasă,
Să nu zii[4] mai mult la casă;
Tăt în haiňe de bumbac,
Să nu zii mai mult la prag.
(Oncești ϕ)

21f.

|: Care mere cu popa :|,
|: Șohăňit[5] n'a d-înturna :|;

Care mere 'n cătuňie,[6]
Tragi năd'ejd'e să mai zie.[7]
(Breb ϕ)

21g. [Var. **21b.**]

|: Ĭè-tĭ vărul'e zâua[8] bună :|,

D'e la χir[9] d'e tămâiță,
D'e la feciori d'in ul'iță,
D'e la χir d'e busuioc,
5 D'e la tâňere d'e joc.
(Ieud ϕ)

21h.

|: Bucură-t'e ţint'irim :|,

Mândră floare răsăd'im;
Nu răsăd'im să 'nflorea,
D'e 'n pământ să putred'ea.
(Glod ϕ)

22. = **21h.**

(Vișăul-de-jos ϕ)

THE "LONG-DRAWN" SONG

HORA LUNGĂ

23a.

Heĭ tu mândruluțul'e!
Când cu tiňe m'am grăit,
T'e-aĭ t'emut d'e meșt'erit.

Heĭ tu mândruluțul'e!

5 D'e-aș ști meșt'eșigurĭ[10] mult'e,
Meșt'eri-aș domňĭ d'in curt'e,

Nu pe t'iňe mândru meu,
Că eșt'i român ca și eu.
(Năneș ti ϕ)

[1] = vine.
[2] = zi.
[3] = *Diminutive of* zestre.
[4] = vii.
[5] = niciodată (< soha, *ung.*).
[6] = cătănie.
[7] = vie.
[8] = ziua.
[9] = fir.
[10] = meșteșuguri.

Pray, (but) whom shall you bepray?
To the Blessed Virgin pray,
That she set you at her right;
5 To the Lord (Almighty) pray,
That He might receive your soul.

21d.

May the fire eat you up, death!
You are overly unrighteous!
Why into the village came you?
Am I old? Would I for death pray?

21e.

On the third day comes the sister,
That the bride might come (that day)
And her dowry take away.
Handsomely did Mother dress you,
5 All in garments (made) of silk,
So that home you shan't return;
All in garments (made) of cotton,
No more to the sill to come.

21f.

He who goes off with the priest
Never more comes back again;
He who goes off soldiering
Has (some) hope of coming back.

21g.

Say farewell, oh cousin (mine),
To the (little) sprig of wormseed,
To the youngsters in the alley,
To the sprig of basil herb,
5 To the lasses at the dance.

21h.

Let you be rejoiced, oh graveyard,
We are planting a fair flower;
We're not planting it to bloom,
But that it might rot in earth.

22. = 21h.

THE "LONG-DRAWN" SONG

23a.

Hey, you handsome youngster, you!
When I had a talk with you,
You were scared of witchery.
Hey, you handsome youngster, you!
5 If I knew much witchery,
I'd bewitch the manor gentry,
(But) not you, my handsome lad:
You're a peasant, like myself.

23b.

Cucul'e, pasere vie!
Pe ciňe are mâňie,
Blăstămat străin să fie.
|: Nu-ị trebe maị mare foc :|,

5 Ca omu străin în locụ;
Nu-ị trebe maị mare fuňe,
Ca omu străin în lume;
|: Nu-ị trebe maị mare pară :|,

Ca omu străin în ţară.
(Ieud ϕ)

23c.

Bată focu năcazụ!

[I.] [II.]
|: De tânără 'n tinẹ-am tras :| trasụ.
|: D-amu-s bătrân, nu te lasụ :|.
|: Cântă cuce, când tẹ-ị duce :|
5 |: Cu tri zile maị 'nainte :|.

(Vișăul-de-jos ϕ)

23d.

|: De-aș muri primăvara :|,
|: Pasările mị-ar cânta :|;
|: Pupăza mị-a clopoți :|,
Și cucu popa mị-ar fi.

(Ieud ϕ)

23e.

Până-ị omu tinerel,
Nu ști 'n lume ciňe-l ţiňe;
Ș' apoị, dacă dă d'e reụ,
Apoị știị, că-ị Dumňezeụ.
5 Fost-am tânăr, ca și lazụ—
Și m'o bătrâňit năcazụ;
Fost-am tânăr, ca ịarba—
Și m'o bătrâňit lumea.

(Ieud ϕ)

23f.

Care om horește multụ,
Zic oameniị, că-i bolund.[1]
Bolund nu-ị, focu să-l bată!—
Cu dẹ-acele să deșteaptă.
5 Bolund nu-ị, focu să-l fie!—
Cu dẹ-acele să mângăie.

(Bocicoiel ϕ)

23g. [Var. 93]

Care în cătaňe-și pleacă,
Rămâňe casa săl'eacă,[2]
Boiị prinșị în tânjel'e,
Și casa plină d'e jel'e;
5 Rămân boiị prinșị în oculụ,[3]
Și casa plină d'e doru;
|: Și d'e doru mândruluị :|
Putrezeșt'e zd'icị[4] în cui,

Plugu rugineșt'e sub păret'e,
10 Boii pasc în iarba verd'e.
(Ieud ϕ)

23h.*

|: Pest'e munțiị Brodului :|
Est'e bun drumuţ bătut.
Nu-ị d'e caru cu căruţă,
Ňicị d'e boị cu t'il'eguţă,[5]

5 Ci-i d'e-o curvă d'e ňevastă,
Fugită d'e la bărbatụ.
Păzeșt'e, ňevastă, drumụ,
Că t'e-ajunge bărbatụ.
(Văleni ϕ)

[1] = nebun (< bolond, *ung.*).
[2] = sărmană.
[3] = ogradă.
[4] = biciu.
[5] = *Diminutive of* tileagă = carul fără loitre (< taliga? *ung.*).

23b.

Cuckoo bird, you lively one!
May the one who angers you
Be accursed to be a stranger.
He will need no greater fire
5 Than to be a stranger somewhere;
Nor a stronger rope will need
Than on earth to be a stranger;
He will want no stronger flame
Than be alien in the land.

23c.

May the fire smite you, woe!
Since my youth I've been with you;
Now I'm old, I shall not leave you.
Cuckoo, sing when you'll be leaving,
5 (Sing to me) three days beforehand.

23d.

In the spring if I should die,
(All) the birds will sing for me;
(And) the hoopoe'll toll the bell,
And the cuckoo'll be my priest.

23e.

While a man is youthful yet,
He knows not on earth who keeps him.
Later, if he meets with ills,
Then he knows it is the Lord.
5 I was young as fresh-cleared land;
Worrying has made me old.
I was youthful as the grass,
And the world has made me old.

23f.

(Of) the man who's always singing
People say that he is mad.
He's not mad, may fire strike him!
That is how he cheers himself.
5 He's not mad, may fire get him!
He seeks comfort in such doings.

23g.

He who goes a-soldiering
Leaves a needy house behind;
In the yoke the oxen stay,
And the house (stays) full of woe;
5 In the yard the oxen linger,
And the house is full of yearning;
And, with longing for the lad,
On the nail the whip goes rotten,
(And) the plow rusts by the wall,
10 (While) the oxen eat green grass.

23h.

O'er the mountains near Brod,[10]
There's a path that is well beaten:
Not by carriages or carts,
Nor by ox-drawn wagons, but
5 By a strumpet of a wife,
Who has run off from her husband.
Woman, mind the way (you go),
Or (your) husband will catch up.

[10] Brod may refer to one of the three places of that name in Yugoslavia; it may be a misprint of Bod (District of Braşov); or it may be meant to be Brad, the name of several localities in Rumania, of which the most likely would be the one in the District of Hunedoara.

24. [Var. **134b.**]

|: Mărg în lume, nu mňii̯ biňe :|,

Zin[1] acasă, n'am la ciňe;
Mărg în lume, n'am iosag,[2]
Zin acasă, n'am om drag.
Ce focuţu să mă fac!
(Văleni ϕ)

25.

Săracele fetele,
Dẹ-ar muri cu toatele!

Una, două şi-au noroc,
Celelalte mărg in foc.
(Poieni ϕ)

26.

|: Numai̯ eu̯ d'ẹ-aş şt'i hori :|,

Pă mândru l-aş ňebuňi
Cu gura şi cu ot'ii.[3]
Numai eu d'e-aş şt'i cânta,
Pă mândru l-aş înşela
Cu ot'ii şi cu gura.
(Văleni ϕ)

27. [Var. **75**]

|: Mămucă, când m'ai̯ făcut :|,

Doamne, biňe ţi-o părut,
C'ai gând'it, c'oi χi[4] fecior.
Dacă m'ai vădzut, că-s fată,
Toat'e t'e-o durut odată.
(Dragomireşti ϕ)

28a.

3×
|: La pârău̯ cu frunză lată :|

Ziňe[5] doru şi mă 'ntreabă,
Und'e mňi-i[6] lumea cea dragă?
Lumea dragă mňi-am avut,
Tăt'e mňi [7] am petrecut
Cu mândruţu mai d'e mult.
(Ieud ϕ)
Var.:
A mňeu drăguţ nu-i drăguţ,
Numai măieran şi struţ;
Ca şi dacă iese 'n drum,
Tăţi[8] oameňii mňi-l arată:
—Ňi! drăguţu tău, tu fată!
(Văleni ϕ)

28b.

|: Dẹ-aş avea mamă şi tată :|!

N'aş fi-aşa de supărată.
D-aşa n'am nici măicuţă:
Vai de-a mea inimuţă!
(Dragomireşti ϕ)

29.

|: Hei̯ tu mămuleau̯a mè :|!

Numai io că mi-am gând'it,
Numai io cu mint'e-a mè
Gând'it-am, că mi-oi ale'[9]
Rujňiciaua[10] d'intre flori,
Şi struţu d'intre feciori.
Numai io că mi-am ales

[1] = vin.
[2] = avere, bogăţie (< jószág, *ung.*).
[3] = ochii.
[4] = fi.
[5] = vine.
[6] = mi-i.
[7] = Toate mi.
[8] = Toţi.
[9] = alege.
[10] = filimică (*Calendula officinalis*).

24.

I go out, I have no comfort;
I come home, I've no one (there).
I go out, I have no ease;
I come home, I have no lover.
5 What the (hell-) fire shall I do?

25.

(Oh,) the poor (pitiful) girls,
If they were but all to die!
One or two (may) have (some) luck,
All the rest are doomed to woe.

26.

If I knew but how to sing,
I'd drive my belovèd mad
With (my) eyes and with (my) mouth;
If I knew but how to chant,
5 My belovèd I'd deceive
With (my) mouth and with (my) eyes.

27.

When you made me, mother (mine),
Lord, how happy you became,
For you thought I was a boy.
When you saw I was a girl,
5 You began to ache all over.

28a.

At the brook with the broad leaves,
Yearning comes and asks of me:
Where's the company I love?
Loving company I've had,
5 And I have enjoyed it all
With (my) lover, long ago.
Variant:
My beloved is not a lover,
He's (of) marjoram a posy.
Let him but come on the road,
All (will) point him out to me!
5 Hey, (there goes) your lover, lass!

28b.

If I had mother and father,
I'd not be so (sorely) troubled.
But I've not even a mother,
Woe to (this poor) heart of mine!

29.

Hey, you little mother mine!
I had always but (one) thought,
To myself, in my own mind:
I believed that I would choose
5 Marigold[11] of (all) the flowers
And the posy among the lads.
Yet the choice I came to make

[11] *Rujnicea* is the Rumanian name of the plant *Serratula tinctoria*; but the author indicates in a footnote that the flower referred to here is *Calendula officinalis*.

Ňed'ina d'e pân'[1] săcară,
Semânță d'e cè amară.
(Văleni ϕ)

30.*

|: Măi Ňeamțul'e d'e la Beci[2] :|!

Nu-i modru raiu să-l vedzi,
Mult'e doruri d'espărțeșt'i.
Doru meu cu-a bad'ii
5 Nu-l îi putè d'espărți,
Or cât îi prăbălui.[3]
(Ieud ϕ)

31a.

|: Și-atunci cântă, măi [I.] cucie :| [II.] cuci',

Când pe-a mňeu bad'e l-or duce.
Și-atunci zboară și tu sarcă,[4]
Când îi ved'è că l-îmbracă
5 Tăt cu haiňe mohorît'e,
Cum i-o fostu mai urît'e
Și Ňeamțului mai iubit'e.
(Pătrova ϕ)

31b.

|: Măi mândrule de doi ai :|!

De când la inima-mi stai,
Nu ne-a despărți mă-ta,
Nici mă-ta, nici tată-tău,
5 Nicii domnii* din Vișău.
(Pătrova ϕ)

32.

Tu mămucă m'ai făcutu, *r.*,
|: Cu ierbuța de-asternutu :|,
r.,

---

r. Hai, hai, hai!
(Vișăul-de-jos ϕ)

33a.

|: Taci cucule, nu cânta :|,
Că nu te poci[5] asculta!

Că d'e caňd m'am măritat,
Nu mňi-i huc[6] d'e-a tău cântat.
5 Pân' am fo'[7] la mei părinți,
Nu t'e-am oprit să nu-mi cânți.
(Breb ϕ)

33b.

Cel mândruț cu cușmă neagră
Șede 'n poartă și mă 'ntreabă:
Mai fi-i-oi drăguță dragă?

(Năneș ti ϕ)

34a. = 33a.

r. Hei mai mândră și dainare,
măi și hei!
(Dragomirești ϕ)

34b.

Mândruță, tu ți-ai gânditu,
Că nu-s flori că tine 'n râtu,

Este-un rât cu flori bătrâne,
Șed mai faine decât tine.
(Ieud ϕ)

35.*

36.

|: Câtu-i țara :|[3×] ungurească,
r.,

[1] = neghina de prin.
[2] = Viena (< Bécs, *ung.*).
[3] = proba (< próbál, *ung.* < probieren, *nemț.*).
[4] = coțofană, țarcă (< szarka, *ung.*).
[5] = pot.
[6] = chiar.
[7] = fost.

(Is) the tare among the rye,
Bitterest of (all the) seeds.

30.

German from (the town of) Vienna,
By no means shall you see heaven,
(For) you part (so) many yearnings.
(Yet) my yearning and (my) lover's
5 You shall not prevail to part,
No matter how hard you try.

31a.

Then, oh cuckoo, sing (again)
When they take away my lover.
Then too, magpie, fly away
When you see they dress him up
5 All in garb of darkling hue,[12]
Which he always hated most,
And which best the German likes.

31b.

Lover mine of two years' (standing),
Since I have you in my heart,
(Even) your mother shall not part us,
Not your mother, nor your father,
5 Nor the gentry of Vishau.[13]

32.

You have borne me, Mother (dear),
Refrain
On a bedding made of grass,
Refrain

Refrain: Come, come come!

33a.

Quiet, cuckoo, sing no more,
For I can't give ear to you!
Because ever since I married,
For your song I care no more.
5 While I lived with my own parents,
Never did I stop your singing.

33b.

That young lad, a black cape wearing,
At the gate stands, asking of me:
Will I be again his sweetheart?

34a. = 33a.

Refrain: Hey, (my) sweetheart, and be singing, ho and hey!

34b.

Sweetheart (mine), you had believed
There's no bloom like you afield.
There's a field of withered flowers,
(And) they're finer than yourself.

35.[14]

36.

In the whole Hungarian land
Refrain

[12] That is, in military uniform, as a recruit.
[13] Vişău is a town in the district of Maramureş (Vişăul-de-Sus), which was a local recruiting center at the time this text was written.
[14] See the author's note to the respective melody.

Nu-i ca fata românească;
Cu brâu roşu să încinge,
Din obraz picură-i sânge.
r. Hei Ancuţă româncuţă!
hei! hei! hei!
(Bocicoiel ϕ)

37.

|: Mândruţ, violă[1] domnească :|,
r.,

---

r. Hai măi mândră şi daina,
Şi iară daina, daina,
Hai dorule şi daina,
măi, măi, măi!
(Nanişti ϕ)

38.

Lumea nu te-oi sudui,
Nici bine nu ti-oi gândi,
Pân' n'oi vedé cum a fi,
r.,

Nu te-oi sudui cu focu,
5 Până n'oi vedè nărocu
Nu te-oi sudui cu pară,
Până n'oi vedè tigneală.
r. Daina, daina şi daina!
(Vişăul-de-jos ϕ)

39. [Var. **124.**]

|: Dusu-i mândru, n'ar viñi :| ;

D'e-oi plânge, saie-mñi ot'ii,[2]
C'amu tăt-atâta mñi-i.
Şi d'e n'a viñi bad'ea,
5 Saie-mñi ot'ii, d'e-oi zd'era,[3]
C'amu mñi-i tăt-atâta.
(Ieud ϕ)

40.

|: Mult mă 'ntreabă tot omu :|:
|: Lăsatunę-am cu mândru :| ?

(Onceşti ϕ)

41.

|: Domñişor d'e la oşcoală[4] :|,
|: Vin acasă şi t'e 'nsoară :| [I.] 'nsoar' [II.],

Că m'am crescut mărişoară!
Şi mai mărişoar' aş χi,[5]
5 D-am crescur cu străiñii,
(Pătrova ϕ)

42.

|: Trimis-o 'impăratu cart'e :|,
|: La fet'il'e d'e pă sat'e :| [I.] sat' [II.]:

Ca să nu samiñe flori,
Că nu l'e rămân feciori.
(Dragomireşti ϕ)

43.

Măi mândruţ! de mila ta!
Tun este şi tę-a tuna,

Măi mândruţ! de nu-i vini:
Tun este şi te-a trăzni
5 La şură, când îi cosi.
(Cuhea ϕ)

44.

|: Toată lumea-i supărată :|,
|: Nu-i ca mine câtę-odată :|,
r.,

Toată lumea-i cu desmierd, ba*
Numai eu de-abia o văd, ba.*
r. Măi şi măi!
(Dragomireşti ϕ)

[1] = micşunea.
[2] = ochii.
[1] = sbiera, plânge.
[4] = şcoală (< oskola, *ung.*).
[5] = fi.

None's like the Rumanian lass:
Girds herself with girdle red,
Ruddy is her check as blood.
Refrain: Little Ann, Rumanian lass,
ho! hey, hey, hey!

37.

Lover (mine), you lordly violet!
Refrain

Refrain: Come, (my) sweetheart, sing (to me),
Sing and sing again;
And again sing, sing again;
ho, ho, ho!

38.

I shall not revile you, world,
Nor shall I think well of you,
Till I see how it might be.
Refrain
I shall not curse you with fire,
5 Till I see what luck I have;
I shall not curse you with flame,
Until ease I see (before me).
Refrain: Sing and sing and sing again!

39.

Lover's gone, he won't come back:
May my eyes bolt if I'll cry,
Now it's all the same to me.
If (my) lover won't come back,
5 May my eyes bolt if I'll weep,
Now to me it's all the same.

40.

Everyone is asking me:
Have I parted with (my) lover?

41.

(You,) young gentleman at schooling,
Do come home for to get married,
For I've grown up pretty nicely!
I'd have grown up even more,
5 But with strangers I grew up.

42.

(Lo,) the Emperor sent a letter
To the lasses of the village:
They're to sow no flowers (more),
They'll be left without (their) lads.

43.

Lover, (show) your kindliness:
There is thunder, it will strike you.
Lover, if you do not come,
There is thunder, you'll be struck
5 By the barn, when you are mowing.

44.

Everyone's beset with worry,
(But) not as I sometimes am;
Everyone gets comfort (too),
Only I can hardly see it.
Refrain: Ho and ho!

45a.

|: Foc te arde deal înalt :|,
r.,

De multe ori te-am călcat.
- - - - - - - - - -
r. Şi-apoi daina şi daina,
Şi iară, mândră, daina!
(Vişăul-de-jos ϕ)

45b.*

|: Frunză verd'e măr acruţ ;|,—
|: D-am avut şi eu drăguţ :|,

Şi n'am şt'iut să mi-l cruţ,
Dacă o trecut vremea.
5 L-aş ibd'i,[1] nu vrea mă-sa,
Că i-o fost dulce gura.
Nu i-o fost, da cum să fie,
Ca strugurii cei d'e vie.
Şi d'e ciňe-s despărţit,
10 N'aibă pânză pe obraz,
Ňicii scânduri d'e sălaş.
(Bocicoiel ϕ)

46a.

|: Suflă vântu romunu[2] :|
Spusu mni-o—*

(Onceşti ϕ)

46b.

|: Nu χi mândruţ bănuit :|,

Nu mňi-ai fo'[3] rânduluit;[4]
Ňicii[7] io nu-s bănuită,
Nu ţi-am fo' rânduluită.
(Văleni ϕ)

47.*

48.

|: Mândruţ, până ňe ibd'im[6] :|,
|: In tot dzi nu ňe ved'em :|.

Multă vreme ňe părè.
Da amu nu ňe ved'em,
Cum put'em d'e ňe răbdăm?
Ňicii[7] cart'e tu nu-mi scrii,
Ňicii cart'e nu-mi trimeţi,
Ňicii nu zii[8] să mă vedzi.
(Văleni ϕ)

49. [Var. 72c.]

|: Mă sculai d'e d'imiňeaţa :|,
|: Pe ňegură şi pe ceaţă :|
Şi luai coasă 'ntr' o mână,
r.,

Şi mersei în cea grăd'ină
5 Şi găsii o rujă[9] plină
Şi-o cocoňiţă tânără.
Nu şt'iu: ruja ciunta-oi,
Or cocoana săruta-oi?
Lăsai ruja să 'nflorească,
10 Şi cocoana să mai crească.
Şi mă duc a două oară
Şi găsii ruja ciuntată
Şi cocoana măritată.
Fi-ar iňima d'e peatră
15 Cum mi-o fost şi-a mea odată.
r. Hai, hai, hai!
(Vişăul-de-jos ϕ)
Var.:
Mândruluţ de pe răsoare,
Nu-mi trimete-atâta jele:
Şi pe lună şi pe stele,
Pe gurile cele rele!
(Poieni ?)

[1] = iubi.
[2] = roman, muşăţel prost (*matricaria inodora*).
[3] = nu mi-ai fost.
[4] = orânduit (< rendel, *ung.*).
[5] = nici.
[6] = iubim.
[7] = nici.
[8] = vii.
[9] = trandafir (< rózsa, *ung.* < Rose, *nemţ.*).

45a.

Tall hill, may the fire burn you!
Many times I've trodden you.
- - - - - - - - - -
Refrain: And then sing and sing again, ho!
And then, sweetheart, sing again!

45b.

Green leaf (of the) sourish apple,
I have had a lover, too,
But I knew not how to keep him
When the time had gone forby.
5 I would love his sweet lips still,
But his mother is against it.
They were not—how could they be?—
(Sweet) as grapes out of the vineyard;
And the one from whom I'm parted,
10 May his face remain unsheeted,
Boardless, too, his resting place.

46a.

Wind blows on the camomile,[15]
I've been told - - -

46b.

Lover, do not take it ill:
You were not for me appointed;
I have no hard feelings, either,
I was not ordained for you.

47.[16]

48.

Lover, while we loved each other,
(When) we didn't meet each day,
Time seemed long (indeed) to us.
Now we do not see each other,
5 How (is it that) we can bear it?
You don't write me any letter,
Nor a letter send to me,
Nor yet do you come to see me.

49.

Early morning I got up,
There was fog and (there was) mist;
In one hand I took the scythe,
Refrain
And I went into that garden,
5 And I found a full-blown rose
And a youthful maiden (too).
Should I pluck the rose? I know not.
Or the maiden should I kiss?
(So) I left the rose to bloom
10 And the maiden to grow up.
And I went a second time,
And I found the rose (was) plucked
And the maiden (had got) married.
May she have a heart of stone,
15 Just as I had at one time.
Refrain: Come, come, come!
Variant:
Lover from the unplowed furrow,[17]
Do not send me so much sorrow,
By the moon and by the stars,
And by evil-speaking tongues.

[15] The author's footnote indicates that *romunu* (recte *romonul*) is the herb *Matricaria inodora*. That herb unusually is called *Romoniță de câmp* in Rumanian (in English it is the corn mayweed), whereas *romon* is the name of camomile (*Matricaria chamomilla*).

[16] See the author's note to the respective melody.

[17] That is, the furrow that is left unplowed to mark the boundaries of a field or to provide a footpath across it.

50.*

r. Heĭ doruţule!
(Onceşti ϕ)

51.

|: D'ę-aş şt'i cânta ca cucu :|,

Nu m'aş strica cu lucru;
D'e-aş şt'i cânta ca mňierla,[1]
Nu m'aş strica cu munca.
(Ieud ϕ)

52.*

|: Sucite păruţu meu :|,
|: Nu te teme de birău[2] :|;

Nu te teme de pe frunte,
Că mai are mama sute.**
r. Aĭ haĭ, ce să fac?
*Mi-s'o dat doru de cap.****
(Glod ϕ)

53a.

|: Ziňe[3] mândru ca şi gându :|;

Să gând'ea mama, că-i vântu.
Ziňe mândru ca şi-o roauă;
Şă gând'ea mama că-i ploauă.
(Ieud ϕ)

53b.

|: Codrul'e cu frunză lată :|,
|: Pt'ice t'eatră[4], nu t'e bată :|.

(Glod ϕ)

53c.

|: Supărarea şi urîtu :|—
|: Gândeşti, că tę-adună vântu :|!

Urîtu şi supărarea—
Gândeşti, că te-adună valea!
(Bocicoiel ϕ)

53d.

|: Lasă, mândruţ, că-ĭ vedea, :|,
|: Ce plăt'e[5] drăgostea mea :|,

Şi cea bună, şi cea rea.

(Poieni ϕ)
Var.:
Mândruluţ cu păr sucit
Şezi la noi, dac' ai venit!
(Năneşti ϕ)

53e. = 49.

(Vişăul-de-jos ϕ)

54a.

|: Mândruluţ, χir d'e sanχiu[6] :|,
r.,

Vrut-aş χi[7] să nu t'e şt'iu!
Că d'e când t'e şt'iu pe t'iňe,
N'o rămas iňima 'n miňe.
Puţină cât o rămas,
D'e doru tău tot o ars.
r. Daĭna, măndră, şi daĭna,
Şi ĭară, mândră, daĭna!
(Ieud ϕ)

54b.

|: Duce m'aş, nu ştiu drumu :|,
|: Învaţă-mă năcazu :|.

Duce m'aş, nu ştiu cărare,
Învaţă-mă supărare.
(Ieud ϕ)

[1] = mierla.
[2] = primar (< biró, *ung.*).
[3] = vine.
[4] = pice peatră.
[5] = plăteşte.
[6] = fir de garoafă.
[7] = fi.

50.[18]

Refrain: Hey, you yearning (you)!

51.

Could I but sing like the cuckoo,
I'd not spoil myself with work;
Could I like the blackbird sing,
I'd not wear myself with toil.

52.

Oh, you curly hair of mine,
Do not fear the village mayor;
Have no fear, forelock of mine,
Mother has (some) hundreds left.[19]
Refrain: Hey, ho, what to do?
Yearning seized me by the head!

53a.

(Swift) as thought (my) lover comes:
Mother thought it was the wind.
(Soft) as dew (my) lover comes:
Mother thought it was the rain.

53b.

Forest with the leafage broad,
May it hail and never strike you.

53c.

Worriment and lack of ease
By the wind seem to be gathered;
Lack of ease and worriment
By the stream seem swept together.

53d.

Let be, lover, you will see
What my love is worth (to you),
Both the good (kind) and the bad.
Variant:
Lover with the curly hair,
Stay with us, now that you've come!

53e. = 49.

54a.

Lover, sprig of garden pink,
Refrain
I would wish I didn't know you!
Because ever since I've known you
There is no heart left in me;
5 And the little that is left
Is burnt up with yearning for you.
Refrain: Sing, sweetheart, and sing (again),
And then sing and sing again!

54b.

I'd go off, don't know the way:
Worry, teach (the way to) me.
I'd go off, don't know the path:
Sorrow, teach (the path to) me.

[18] See the author's note to the respective melody.
[19] The rich lad, in other words, need not fear the recruiting officer: his hair will not be clipped.

55.*

|: Măieran crescut în crucĭ :|,
r.,

—Fă, mândruţ, c'amu t'e duci.
Măieran crescut în crăngi,
—Hai, mândră, să mă petreci
5 D'e-aicii până la Beci,[1]
D'e la Beci până 'n Răt'eag
Din Răt'eag până sub st'eag.
Şi t'e uită, mândră, biňe,
Capu mňeu und'e rămâňe.
10 Tu, mândruţă, audzi-i:
Puştil'e dzurgăluind,
Şi capuri pă jos sărind.
D'e-a da, mândră, Dumnedzeu,
Să saie şi capul mňeu,
15 Iè-l, mândră, şi adă 'n mână,
Nu-l lăsa 'n ţară străină;
Iè-l, mândră, şi adă 'n poală,
Nu-l lăsa 'n drumuţ d'e ţară!
Şi-l puňe sub păret'e,
20 Şi-a creşt'e măieran verd'e,
Şi-a creşt'e şi l-i ciuntà,
Şi d'e dor nu te-i usca.
r. Daĭna, mândră, şi daĭna,
Şi ĭară, mândră, daĭna!
(Ieud *ϕ*)

56.

|: Biňe-ĭ, Doamňe, cuĭ îĭ biňe :|,

Biňe-i care nu-s cătuňe,[2]
Că ciňează şi prânzeşt'e,
Cu-alui mândră 'n sat trăieşt'e.
(Ieud *ϕ*)

57a.

|: Lumea nu t'ę-oĭ sudui :|,
|: Batărcât d'e răŭ mňĭ-ar χi[3] :|;

Lumea, nu t'e-oi blăstăma,
Batărcât'e m'or mânca.
(Cuhea *ϕ*)

57b.

|: Vaĭ dę-aceĭ, ce să ĭubesc :|
|: Şi părinţiĭ nu voĭesc :|!

Inima li arde 'n foc,
La dragoste n'au noroc;
5 Inima li-i ca de pară,
La dragoste n'au tigneală.
(Bocicoiel *ϕ*)

58.*

(Ieud *ϕ*)

59.

'Nceluit-o[4], 'nceluit
Un fecior de d-aurar
|: Pe o fată de domnar[5] :|;

Peste munţi că şi-are curţi.
5 —Haida, mândră, că ne-om duce!
– – – – – – – – – –
(Ieud *ϕ*)

60.

|: Frunză verde măgurean :|,—
|: Ce ficior ĭară Vălean :|!

Sâmbăta, Dumineca
Mândru, Doamne, se găta
5 Şi la uliţă ieşà.
– – – – – – – – – –
(Poieni *ϕ*)

61.*

(Ieud *ϕ*)

62a.

|: Mândruţ, inimă de câne :| [I.] cân' [II.]!
r.,

[1] = Viena.
[2] = cătane.
[3] = fi.
[4] = înşelat-o.
[5] = domn, dignitar.

55.

Marjoram that's crosswise grown,
Refrain
Lover, now be on your way.
Marjoram that's grown in twigs,
Sweetheart, come along with me:
5 All the way from here to Vienna,
(And) from Vienna to Reteag,[20]
From Reteag under the flag.[21]
Also, sweetheart, mark you well
Where my head will come to rest.
10 You will hear, oh sweetheart (mine),
Rattling sound of rifle fire,
(See) heads falling to the ground.
If the Lord ordains it, sweetheart,
That my head should also fall,
15 Take it, sweetheart, in your hand,
Leave it not in a strange land;
Bring it, sweetheart, in your lap,
Do not leave it on the highway!
Set it (then) beneath the wall,
20 And 't will grow green marjoram,
It will grow and you shall pluck it,
And for yearning you'll not wither.
Refrain: Sweetheart, sing and sing again,
And then sing, lass, sing again!

56.

Blithe is he who is contented,
Blithe is he who's not a soldier:
Eats his noon and evening meals,
With his lass lives in the village.

57a.

I shall not revile you, world,
Ill though things may go with me;
I shall not accurse you, world,
Whatsoever ills may plague me.

57b.

Woe to them who are in love,
When their parents are against it!
In the fire burn their hearts,
(And) they have no luck in love;
5 Flaming seem their hearts to be,
(And) in love they find no comfort.

58.[22]

59.

He seduced her, he seduced her:
A gold washer's son (was he),
(She) a lass of gentry kin.
O'er the hills he had his home:
5 Come along, lass, let us go!
– – – – – – – – –

60.

Green leaf (of the) marjoram,
What a lad was (that) Valean!
Saturdays and Sundays (too),
Lord, how handsomely he dressed,
5 And went out into the street.
– – – – – – – – –

61.[22]

62a.

Lover (mine), you curlike heart!
Refrain

[20] A village in the district of Odorheiu, pronounce approximately ret-YAG.
[21] That is, into the army, as a sworn-in recruit.
[22] See the author's note to the respective melody.

---
r. Daina, mândră, și daina,
Și iară daina, daina!
(Năneşti ϕ)

62b.

| : Cine nu ştie,ce-i doru : |
Şadă 'n codru cu anu:
Apoi a şti, ce-i doru.

(Dragomireşti ϕ)

62c.

|: Cucule, mare dujman :|,
|: Ţi-am plătit să-mi cânţi un an :|.

Nu mi-ai cântat făr' o lună,
Nici atunci cu voie bună.
(Ieud ϕ)

63.

|: Satule, pe tine-i [I.] noru :| [II.] nor',
r.,

De la mândru-mi vine dor;
Satule, pe tine-i ceaţă,—
De la mândru-mi vine greaţă.
r. Și-apoi daina și daina,
Și iară daina, daina!
(Cuhea ϕ)

64a.

|: Dzis-au mama către [I.] mine :| [II.] min':
|: —Dragul manii măi [I.] copile :| [II.] copil',

Nu cânta, nu şuiera,
Multe rele te-or mânca!
De mama n'am ascultat,
Şi-am cântat şi-am şuierat:
Multe rele m'au mâncat!
(Vişăul-de-jos ϕ)

64b. = 23b.

(Dragomireşti ϕ)

65.

|: —Hai mândruţ la noi de masă :|
|: Că bărbatu-mi dus în laz :|,

Tăt în lazu cel bătrân
A cosi şi-a face fân.
—Da d'e cină ce mňi-i da?
—Pept'ini[1] verzi ca ied'era,
Gură dulce ca mňierea,[2]
—Clopuţu[3] und'e l-om puňe?
—La fereastă est'e-un cui
Anume pe sama lui;
La fereastă est'e-un pat
Anume d'e sărutat.
(Breb ϕ)

66.

|: Cine m'o dat doruluĭ :|,
|: Zică 'n frunză plopului :|

Şi 'n uşa şalbocului![4]
Cine m'o dat jelnicu,[5]
Zică 'n frunza răchiţii
Şi 'n fereasta temniţii.
(Bocicoiel ϕ)

67.

|: Asară şi-alaltă [I.] sară :| [II.] sar'
|: Tri cuci îmi cânta pe-[I.] afară :| [II.] -afar';

Tri cuci afară cânta,
Mama 'n casă mă mustra,
Să mă las de bădiţa
Şi să nu-i calc băsada.[6]
(Pătrova ϕ)

[1] = pepeni.*
[2] = mierea.
[3] = *Diminutive of* clop = pălărie (< kalap, *ung.*).
[4] = sentinelei (< silbak, *ung.* < Schildwache, *nemţ.*).
[5] = jelnicului.
[6] = vorba (< beszéd, *ung.*).

Refrain: Sing, sweetheart, and sing
(again),
And then sing and sing again!

62b.

Let the ones who don't know yearning
By the year live in the forest,
Then they'll know what yearning is.

62c.

Cuckoo, you grim enemy,
For a year of song I've paid you,
Barely a month you've sung to me,
(And) not then lightheartedly.

63.

Village, there's a cloud o'er you:
Lover's yearning comes to me.
Village, there is mist upon you:
Lover's loathing comes to me.
Refrain: And then sing and sing
(again),
And (then) sing again and
sing!

64a.

Mother used to say to me:
Mother's darling, child (of mine),
Do not sing (and) do not whistle,
(Else) you'll be beset by evils.
5 Mother's word I didn't heed,
And I whistled and I sang:
Many ills (indeed) beset me.

64b. = 23b.

65.

Lover, come and eat with us,
For my husband's in the meadow;
In that meadowland of old,
He will mow and gather hay.
5 But what will I get for supper?
Cucumbers as green as ivy,
(And) a mouth as sweet as honey.
(But) where will I set my hat?
By the window there's a nail,
10 That's just right for it (to hang on);
There's a bed (too) by the window,
That's just right for kissing (on).

66.

(May) the one who set me yearning
Through a poplar leaf make song,
Even at the guard-house door;
(May) the one who set me grieving
5 Through a willow leaf make song,
Even at the prison window.

67.

Last night and the night before that,
Cuckoos three for me were singing.
Out of doors three cuckoos sang,
(And) indoors my mother scolded:
5 (Said) I ought to leave (my) lover
And not overstep her say.

68.

|: Haida, mândru, haida, haida :|!
r.,

Nu căta[1] că-i udă iarba!
Dacă iarba să uscă,
Vini-oi, nu te-oi t'ema.[2]
r. Tragu-mi hora mea
[I.] [II.]
|: *Pe cè strună subțire* :| *-ră.*
(Ieud ϕ)

69.*

[I.] [II.]
|: Bată-te, mândrule, bată :| bat',
|: Trei grâuțe de piper :| —

Dorul meu din toate seri!
(Cuhea ϕ)

70a.

|: D-în mijlocu codrului :|
|: Este-un măr al dorului :|.

(Vișăul-de-jos ϕ)

70b.

|: Măi Neamțule, limbă rè :|!

Mândru 'n cinste te slujè.
Te slujè fără sâmbrie,
Lasă-l pă sară să vie;
5 Te slujè fără tomală,[3]
Lasă-l să vie pă sară.
(Ieud ϕ)

71.

|: Mult mă 'ntreabă inima :|:
|: D'epart'e-i Amarica[4] :|?

Io i-am spus inimnii mel'e,
Că nu șt'iu, până n'oi mere.
5 Amarica, apă lată,
D'e ți-oi săca tăt' odată,
Să să facă drum pân' t'ine,
Să mă duc și io la t'ine,
Să văd, rău-i or îi bine?
(Vișăul-de-jos ϕ)

72a.

|: Măieran verde 'ncrengat :|, —

Trece mândru supărat.
Nu mă 'ntreabă, ce-am lucrat,
Pentru ce l-am blăstămat.
(Ieud ϕ)

72b.

|: Măi puiuțu cucului :|!

Du-te-a spune mândrului:
Câte vreme-a cătuni,[5]
Fi-a rând a-l agodi.[6]
(Ieud ϕ)

72c. [Var. **49.**]

|: Mândrior depărtăcior :|,
|: Nu-mi trimete-atâtă dor :|

Pă luniță și pă nor!
(Vișăul-de-jos ϕ)
Var.:
Umbla-oi, mândruț, umbla,
Umbla-oi din țară 'n țară
Ca cucuțu după vară;
Umbla-oi din lume 'n lume
5 Ca cucuțu după pâne.
r. Hai dorule și daina
Și iară doruț daina!
(Poieni ϕ)

[1] = căuta.
[2] = chema.
[3] = intocmire, condițiune.
[4] = Americă.
[5] = cătăni.
[6] = aștepta.

68.

Come along, come, lover, come!
Refrain
Don't mind that the grass is wet!
If the grass should but dry out,
I shall come, I will not call you.
Refrain: (See,) I play my song
On the thinnest fiddlestring.

69.

Lover (mine), may you be stricken
By three peppercorns (and, too,)
By my yearning every night.

70a.

In the middle of the forest
There's an apple tree of yearning.
- - - - - - - - -

70b.

German of the horrid speech!
Honestly (my) lover served you;
Without wages he has served you:
Evenings let him come (to me);
5 Without bargaining he's served you:
Let him evenings come (to me).

71.

My heart often asks of me:
Is America far off?
I have told (that) heart of mine
That I won't know till I go.
5 Oh America, wide water,
If you'd only dry up once,
That a road be made through you,
That I, too, might go to you,
To see if it's well or ill!

72a.

Marjoram, (so) green and bushy,
Angry goes (my) lover by.
Doesn't ask me what I've worked (at),
(Doesn't ask me) why I cursed him.

72b.

Hey, you little cuckoo chick!
Go and tell (my) lover (this):
While he will be soldiering,
It will be (my) time of waiting.

72c.

Lover (mine) from far away,
Do not send me so much yearning
By the moon and by the cloud!
Variant:
I shall wander, lover, wander,
I shall go from land to land,
As the cuckoo follows summer;
I shall roam from folk to folk,
5 As the cuckoo follows food.
Refrain: Come on, yearning and (come) song,
And again yearning (and) song!

73a.

I.	II.
|: Decât la Neamţu cătană :|	cătan',

Mai bine 'n codru cu pană.
Că decât la Neamţu slugă,
Mai bine 'n codru cu frunză.
(Ieud ϕ)
Var. 1:
De-ar χi[1] dor vânzălător,[2]
Face m'aş ňeguţător,
Şi-atâta l-aş ňeguţa,
Până ce l-aş cumpăra;
5 Şi-atâta l-aş târgui,
Până ce l-aş dobândi.
r. Hai dorule şi daina
Şi iară doruţ daina!
(Poieni ϕ)
Var. 2: [Var. **73c.**]
Pest'e d'eal frunză rătundă—
Est'e-un tău cu ap' afundă.
Hai, mândruţ, să ňe scăldăm!
Că pă noi pt'ică[3] blăstăm
5 Şi d'e mamă şi d'e tată,
Să ňe lăsăm d'e olaltă.
(Glod ?)

73b.*

(Ieud ϕ)

73c. [Var. **73a.** var. 2]

|: Pă dealuţ pest'e rătund :|
|: Est'e un izvor afund :|.

Hai, mândră, să ňe scăldăm!
C'o picat pe noi blăstăm
5 Şi d'e mamă şi d'e tată,
Să ňe lăsăm d'e olaltă.
(Ieud ϕ)
Var.:
Du-t'e, măi mândru, sara,
Acasă t'e-or aşt'epta;
Io, mândrul'e, nu t'e-aşt'ept:
Şept'e ai d'e nu-i ziňi,[4]
5 Mňie tăt-atâta mňi-i;[5]
Şept'e ai d'e nu-i d-înturna,
La miňe îi tăt-atâta.
r. Daina, mândră, şi daina,
Şi iară daina, daina!

73d.

I.	II.
|: Mândruţu, dragostea noastă :|	noast'

O 'nflorit un pom în coastă;
O 'nflorit şi o legat:
Dragi ni-am fost şi ne-am lăsat.
(Cuhea ϕ)

73e.

|: Plină-i lumea de voinici :|,

Ochii badii-s de p'aici.
(Bocicoiel ϕ)

74a.

I.	II.
|: Mândruţă de peste deală :|	deal,

r.,

Ce vini la noi aşa rar?
– – – – – – – – – –
r. Şi-apoi daina şi dainam
Şi iară daina, dainam!
(Cuhea ϕ)

74b.

|: Mămucă, când m'ai făcut :|,
|: Mai bine să fi făcut :|

Tot un sălăşel de piatră.
– – – – – – – – – –
(Glod ϕ)

75. [Var. **27.**]

|: Mămucă, când m'ai făcut :|,

[1] = fi.
[2] = vânzător.
[3] = pică.
[4] = veni
[5] = mie tot-atâta mi-i.

73a.

Than (to be) the German's soldier,
Better (be) in woods with feathers;
Than (to be) the German's servant,
Better (be) in woods with leafage.
Variant 1:
If but yearning were for sale,
I'd become a shopkeeper;
I'd be bargaining so long
Until I would buy it (all);
5 And so long I would be haggling,
Until I would get it (all).
Refrain: Come along, yearning and song,
And again yearning (and) song!
Variant 2:
O'er the hill—a rounded leaf—
There's a pond, its water's deep.
Come along, lad, let us bathe!
For upon us falls a curse,
5 Both from Mother and from Father,
That we part with one another.

73b.[23]

73c.

On the hill, beyond the knoll,
There is a deep-water spring.
Come along, lass, let us bathe!
For on us a curse has fallen,
5 Both from Mother and from Father,
That we part from one another.
Variant:
Go off, lover, in the evening,
They will wait for you at home.
(But) I, lover, won't await you:
Seven years if you don't come,
5 It is all the same to me;
If you're not back seven years,
All the same 't will be to me.
Refrain: Sing, sweetheart, and sing (again),
And then sing and sing again!

73d.

Little lover, our love
Made a tree bloom on the hillside;
It has blossomed and borne fruit:
We were lovers and we parted.

73e.

Full's the world of stalwart lads,
(My) lad's eyes are from round here.

74a.

Sweetheart from beyond the hill,
Refrain
Why d'you come to us so seldom?

Refrain: And then sing and sing (again),
And again (just) sing and sing!

74b.

Little mother, when you made me,
Better had you made (instead)
(But) a coffin (hewed) of stone.

75.

Little mother, when you made me,

[23] See the author's note to the respective melody.

|: Nimica nu tę-a dorut :|;

(Glod ϕ)

76.

|: Măi mândru, mândrele tale :|

Nici pe drum nu-mi fac cărare;
Ori pe unde io mi-o fac,
De-a tale mândre nu 'ncap.
(Cuhea ϕ)

77.*

(Ieud ϕ)

78a. = 46b.

(Văleni ϕ)

78b.

|: Cucoană d'in doi părinți :|,
|: Ce gând'eșt'i d'e t'e măriți :|?

Măritatu nu-i noroc,
Că bărbatu-i zd'ici[1] d'e foc;
5 Măritatu nu-i t'igňeală,
Că bărbatu-i zd'ici d'e pară.
Ňici bărbatu nu ți-i frat'e,
Să gând'eșt'i, că nu t'e bat'e;
Ňici soacra ta nu ți-i mamă,
10 Să gând'eșt'i că nu te 'nd'eamnă.
(Breb ϕ)

79a.

|: Mireasă, cununa ta :|
|: Împletită-i mănânțel :|,

Și purtată puținel.
Roagă-te drușilor tale,
5 Să-ți o 'mpletească mai rară.
(Poieni ϕ)

79b.*

(Ieud ϕ)

80.

|: Lasă mamă, io m'am tras :|
|: De la bine la năcaz :|;

Lasă mamă, m'am tras io
De la bine tăt la rău.
(Văleni ϕ)

81.

|: Fă mă, Doamne, ce mi fă' :|
r.,

---

r. Daina, mândră, și daina,
Și iară daina, daina!
(Năneşti ϕ)

82.

|: D-în cè cruce de uliță :|

I.	II.
|: Ședę-o d-albă coconiță :|	-niț'

|: Culcată pe canapel[2] :|
|: La umbră de trandafir :|.

(Vișăul-de-jos ϕ)

83.*

(Ieud ϕ)

84.

|: Hai, tu mândriorul'e :|,
|: Îndoiește'e jumătat'e :|!

T'e-am ibit[3] ca și pe-un frat'e,
C'am vădzut, că ții dreptat'e.
5 Și de-amu mňi-ai fi mai drag,
D'e t'e-am prins cu hămișag.[4]
—Frunză verd'e și una—
Cu miňe și cu alta.
(Pătrova ϕ)

[1] = biciu.
[2] = canapea.
[3] = iubit.
[4] = perfidie (< hamisság, *ung.*).

Not a thing was hurting you;

76.

Hey, you lover (mine), your sweet-
hearts
Crowd me even on the highway;
Anywhere I want to go,
I am crowded by your loves.

77.[24]

78a. = 46b.

78b.

Lass who has both parents (living),
What do you expect of marriage?
Marriage is no stroke of luck:
A husband's a whip of fire;
5 Marriage is no comfort (either),
(Like) a whip of flame's a husband.
Husband is no brother to you,
That you'd think he wouldn't beat
you;
Nor's a mother-in-law a mother,
10 That you'd not expect to drive you.

79a.

Bride, that wedding wreath of yours
Has been braided (rather) tightly,
And (but) little it's been worn:
You should call upon your bridesmaids
5 That they braid it somewhat looser.

79b.[24]

80.

Leave be, Mother, I have turned
From (a life of) ease to worry;
Leave be, Mother, turned have I
From well-being but to woe.

81.

Change me, Lord, to what You will,
Refrain

Refrain: Sing, sweetheart, and sing
(again),
And then sing and sing again!

82.

At that crossing of the ways,
There's a fair-skinned little girl;
(She is) lying on a couch,
In the shadow of a rosebush.

83.[24]

84.

Little lover, come along,
Unbend (only) half (the way)!
I have loved you like a brother,
For I saw you to be upright.
5 From now on, I'll love you better,
Since I've found out your deceit.
Green leaf and (another) one,
(You deceived) me and another.

[24] See the author's note to the respective melody.

85.

|: La fântână, la izvor :|,
r.,

Să 'ntâlnește dor cu dor
Să sărută până mor.
La fântână, la Sforac
5 Să 'ntâlnește drag cu drag
Să sărută până dzac.[1]
r. Dorule, dorule,
Măi dorule, măi!
(Ieud ϕ)

86.

|: Du-te mândrule și-iubește :|,
1.r.,
Unde și mă-ta voiește.
2.r.,

La mine nu te-o voit; —
Mânca-te-ar fiert și fript!
1.r. Și-apoi daina și dainam,
Hai lai lai!
2.r. Hai lai lai!
(Cuhea ϕ)

87a.

|: Trece doru și mă 'ntreabă :|,

Pă fereastă d'e uiagă:
Care floara mňi-i mai dragă?
Io-i spui: măieranu,
5 Să-mi înstruț drăgucioru.
(Cuhea ϕ)

87b.

I. II.
|: Dș-aș avea un drăgucioru :| -cior,
r.,

Cu credință și cu dor,
Și io i-aș fi drăguliță
Tăt cu dor și cu credință.
r. Și-apoi daina și daina,
Și iară, mândră, daina!
(Cuhea ϕ)

88a.

|: Șt'ii, mândrul'e, șt'ii tu, șt'ii :| :
|: D'e când eram noi copii :|,

Că șed'èm pă pajășt'e[2]
Și grâièm d'e dragost'e.
(Glod ϕ)

88b.

|: Măi cucul'e supărat :|,

Nu-t'e cânta pă pălant![3]
Du-t'e, und'e t'e-am mânat,
Und'e-i mândruțu 'ngropat;
5 Și-i spuňe să zie[4]-acasă,
Că îi drăguță mňireasă;[5]
Și-i spuňe-acasă să zie,
Că la ei e veselie.
(Ieud ϕ)

88c.

Hai mândrule, eu să-ți spui,
Câte talgere-s pe cui:
Nouă bune, unu-i spart,
Că toate le-am numărat.

(Onceşti ϕ)

89.

|: Suflă vântu breabănu[6] :|,
r.,

---
r. Hai, daina și daina,
Și iară daina, daina!
(Nănești ϕ)

[1] = zac.
[2] = pajește.
[3] = pălan.
[4] = vie.
[5] = mireasă.
[6] = breben.

85.

At the well (and) at the spring,
Refrain
Yearning meets (another) yearning,
(And) they kiss until they die.
At the well (and) by the stream,
5 Love meets with (another) love,
And they kiss until they ail.
Refrain: Oh yearning, yearning,
Oh you yearning, you!

86.

Go along, lover, and love
1st Refrain
Where your mother wants you to.
2nd Refrain
With myself she didn't want you:
May she eat you boiled and roasted!
1st Refrain: Then we sing and sing (again),
Hie-lie-lie![25]
2nd Refrain: Hie-lie-lie!

87a.

Yearning passes by and asks me,
Through the window that is glazed,
What's the flower I like best.
I reply: (It's) marjoram,
5 To adorn my lover with.

87b.

If I (only) had a lover
Refrain
Of good faith and full of yearning,
I would be his sweetheart, too,
Full of yearning and good faith.
Refrain: And then sing and sing (again),
And again, (my) sweetheart, sing!

88a.

Lover, do you still remember
When the two of us were children,
In the meadow how we'd sit,
How we used to talk of love?

88b.

Oh you woeful cuckoo bird,
Don't sit singing on the fence!
(Rather) go where I have sent you,
Where (my) lover buried lies;
5 Also tell him to come home,
For his sweetheart is a bride;
Tell him also home to come,
For there's merrymaking there.

88c.

Lover, come (and) I shall tell you
What plates on the nail are (hanging):
Nine (are) good (and) one is broken,
For I've counted all of them.

89.

On the fumewort[26] blows the wind,
Refrain

Refrain: Come, sing and sing (again),
Sing and sing and sing again!

[25] A meaningless jingle, rendered phonetically.
[26] *Breabăn* or *brebenel* is the Rumanian name of the herb *Corydalis*. However, the word in this text may be meant to be *brebenoc* (recte *bărbănoc*), in which case it designates the periwinkle (*Vinca herbacea*).

90.

|: Cine de părinţi n'ascultă :|,
|: Şi Dumnezeu de el uită :| uit'.

Că şi io n'am ascultat,
Văd, că bine n'am umblat,
5 Când trăiesc tăt supărat.
(Dragomireşti ϕ)

91.

|: Auzitam mândru eu :|,
r.,

---

r. Şi-apoi iară gându
mi să puňe,
Să mă duc cu mândru
'n lume.
(Năneşti ϕ)

92a.

|: Hei tu mămulica mè :|!
r.,

Mai biňe, nu mai avè,
D'e cât tot cu voie rè!
Mai biňe, să nu mai ai,
5 D'e cât cu aista trai!
r. Hei, frunză şi iarbă;—
Măi băd'iţă vină 'ncoa'![1]
(Ieud ϕ)

92b.

|: Care ibd'ie[2] şi-apoi lasă :|,
r.

Dai Doamňe pot'ică[3] 'n casă,
Leacuril'e răul'[4] pe masă!
r. Hei, frunză şi iarbă; —
Măi băd'iţă vină 'ncoa'!
(Bocicoiel ϕ)

92c.

|: Măi mândrule de trei ani :|,
|: De când la inimă-mi stai :|,

(Dragomireşti ϕ)

93. [Var. **23g.**]

|: De unde cătăna pleacă :|,
|: Rămâňe casă săleacă[5] :|;

De unde cătană mere,
Ramâne casă cu jele.
(Pătrova ϕ)

94.

|: Care ibd'ie[2] şi-apoi spuňe :|,
r.,

Nu hălădue[6] d'in fuňe,
D'in t'emňiţă până 'n lume,
Până eu chizeş[7] m'oi puňe.
5 Care ibd'ie şi-apoi lasă,
D'in t'emňiţă să nu iasă,
Până eu chizeş m'oi face.
r. Apoi daina şi daina,
Val'ea sună;
Eu cu mândră nu duc bună, —
val'ea sun'.
(Bocicoiel ϕ)

95.

|: Cine ştie, poate spune :|,
|: Câtu mi-s mâncat în lume :| lum'?

[1] = încoace.
[2] = iubeşte.
[3] = farmacie (< patika, *ung.* < Apotheke, *nemţ.*).
[4] = răului.
[5] = sărmană.
[6] = scape (< halad? *ung.*).
[7] = chezeş.

90.

He who won't obey his parents
By the Lord will be forgotten.
I was not obedient either,
(And) I see I fared not well,
5 For I live a life of woe.

91.

Lover, I have come to learn,
Refrain

Refrain: And again the thought (comes and) besets me,
Off to wander with my lover.

92a.

Hey, you little mother mine!
Refrain
Better 't were no more to have me,
Than (to have me) always surly,
Better 't were no more to have me,
5 Than (to lead) this kind of life!
Refrain: Hey, leafage and grass blades,
Lover, you, come hither, do!

92b.

To him who loves then jilts (his sweetheart),
Refrain
In his home give, Lord, a drug shop,
Cures for evil on the table!
Refrain: Hey, leafage and grass,
Lover, come hither!

92c.

Lover (mine), for three years (now),
Since I've borne you in my heart,

93.

Whence (a man) goes (as) a soldier,
Wanting does the house remain,
Where (a man) leaves (as) a soldier,
Sorrowful the house remains.

94.

Whosoever loves then tells
Refrain
From the rope will not escape,
(Nor) into the world from prison,
Until I go bond (for him).
5 Whosoever loves then jilts,
May he not the prison leave
Until I stand bond (for him).
Refrain: Sing the song then and sing on, ho, rings the valley;
I'm at odds (now) with (my) sweetheart, rings the valley!

95.

Who can know (and) who can tell
All the woe I have on earth?

Şi m'ar fi mâncat odată,
Dacă capu l-aş fi dată,
5 Şi, lumea, aş fi lăsată.
(Dragomireşti ϕ)

96a.

|: Supăratu-s de o lună :|,
|: Nu-s şohan[1] cu voie bună :|;

Supărat-îs de un an,
Voie bună n'am şohan.
(Dragomireşti ϕ)
Var.:
Supărare, supărare,
Cum t'e-aş put'ea ţipa 'n val'e,
Că mă bătrâňeşti prea tare.
Omu tânăr cu năcaz
5 Pt'ere floarè[2] d'in obraz;
Omu bătrân cu t'igňeală—
Ziňe floarè[3] 'n obraz iară.
(Văleni ϕ)

96b.

|: D'intr' o casa mameị plină :|
|: Nu sânt'em doị la o cină :|;

Una 'n jos şi una 'n sus,
Unu pă ghezeş[4] l-am pus.*
(Glod ϕ)

97a.

|: Măị bădiţă, dẹ-a tăụ dor :|
|: Face m'aş floare 'n ocol[5] :|;

Bădiţă, de-a ta dulceaţă
Face-m'aş floare fânaţă.
5 —Fă-te, mândră, ce te-i fa',[6]
Că şi eu incă m'oi face
Un cosaş cu coasă 'n spate.
Florile l-oi cosi toate,
Şi te-oi cosi şi pe tine:
10 Şi tot nu-i scăpa de mine.
(Bocicoiel ϕ)

97b.

|: Du-te mândruţ, duce-tẹ-aị :|,
r.

Când a sta apa, să stai;
Când a sta apa de-a cură,
Să te opreşti la strâmtură.
r. Şị-apoị daịna şi daịna,
Şi ịară daịna, daịna!
(Cuhea ϕ)

98.

|: Mămucă, zilele mele :|,
r.,

Una-i bună, zece-s rele;
Şi lui Dumnezeu îi jele,
Că tânară trag în jele.
r. Daịna, mândră, şi daịna,
Şi ịară, mândră, daịna!
(Dragomireşti ϕ)

99.

Trimete-mị, mândruluţ, carte
Din lumuţa de departe;
Trimete-mị, ca să-ţi trimet,
Să nu ne uịtăm de tăt.

(Vişăul-de-jos ϕ)

100.

|: Taịe maịca tăịeţăi :|,
|: Vin(u) peţitoriị meị, *r.* :|

---
r. Tichi tichi tac.
(Patrovă ϕ)

101.*

(Ieud ϕ)

102a.

|: Săracă-ị inima mea :|,

[1] = niciodată.
[2] = piere floarea.
[2] = vine floarea.
[4] = tren (< gőzös, *ung.*).
[5] = ogradă.
[6] = face.

I would have been overwhelmed
Had I given (up) my head,
5 And (if) I had left the world.

96a.

For a month I have been worried,
I am never of good cheer (now),
I've been worried for a year,
Of good cheer I never am.
Variant:
Worriment, oh worriment,
How I'd throw you in the river,
For you're aging me too sorely!
(When) a youth's beset with worry,
5 From his cheek the bloom departs;
An old man (who is) at ease
In (his) cheek the bloom regains.

96b.

In my mother's easeful house,
We are never two at supper;
One (is) up, another down,
One we've (just) put on the train.

97a.

Lover, (may my) yearning for you
Make of me, a garden flower;
Lover, (may) the sweetness of you
Make of me a meadow flower.
5 You can change, lass, as you may,
Because (then) I too would change,
To a mower, scythe on shoulder,
All the flowers to mow down;
And I'd mow you down as well,
10 And you still would not escape me.

97b.

Be off, lover: may you go,
Refrain
Only stop when water stops;
(And) when water stays its flow,
May you (too) stop at the narrows.
Refrain: And then sing and sing
(again),
And again sing, sing!

98.

Mother (mine), of (all) my days,
Refrain
One is good (and) ten are bad;
Even God is filled with pity
That (so) young I am (so) woeful.
Refrain: Sing, sweetheart, sing again,
Sweetheart, sing again!

99.

Send me, lover (mine), a letter
From the world (so) far away.
Send, that I send you (one) too,
So we'll not wholly forget.

100.

Mother's cutting up some noodles,
(For) my suitors are at hand.
Refrain

Refrain: Ticky-ticky-tack!

101.[27]

102a.

(This) poor (woeful) heart of mine,

[27] See the author's note to the respective melody.

|: Că tâneră să topi̯a :|

După cea buriană 'n rât,
Nici-i verde de struţat,
Nici-i dulce de mâncat,
Fără inimi de stricat.
(Vişăul-de-jos ϕ)
Var.:
Du-t'e hâdă 'n supărări
Şi n'umbla bad'ii 'n cărări;
Că băd'iţa nu-i d'e t'iňe,
Ca şi-asar' o fo'[1] la miňe;
Că băd'iţa nu-i d'e voi,
Ca şi-asar' o fo' la noi.
(Pătrova ϕ)

102b.

|: Cucule cu peană sură :|,
r.,

Grăit-am gură cu gură,
Să nu-mi cânţi pe ţesătură.
r. Şi̯-apoi̯ dai̯na şi dai̯na,
Şi i̯ară dai̯na, dai̯na!
(Dragomireşti ϕ)

102c.

—Sărace bărbat'e grosu̯!
Mult eşt'i gol şi rupt'icosu̯.
Oasel'e ţi-s mari̯ şi goal'e,
Ňegre păl'it'e d'e soare;

Nu gând'eşti să χie[2] alta,
Fără horincuţă[3]-balta.
—Tu femee blăstămată!
Und'e-o ai văzut tu baltă?
Fă biňe şi mi-o arată,
Să mă mai stâmpăr odată.
(Cuhea ϕ)

103a.

|: Inima, inima, mè :|,
|: Rabdă-mă, nu mă durè :|!
r.,

M'ai durut odată rău,
Şi mi-a fi pe traiu meu.
r. Dai̯na, mândră, şi dai̯nare!
(Ieud ϕ)

103b.

|: Creşteţi̯ flori̯ cât gardurile :|,
|: S'astupaţi̯ prilazurile :|,
|: Să vă sufle vânturile :|.

(Onceşti ϕ)

103c.

|: Cucule de ce nu cânţi̯ :| cântiu̯?
(I. II.)
|: Doar n'ai̯ frunză să mănânci̯ :|
(I. II.)
mănânciu̯?
r.,

Frunză am bogat de lungă,
Da-mi trăiesc cu multă trudă;
Frunză am bogat de lată,
Da-mi trăiesc tăt supărată.
r. Hei̯ dorule, dor,
Şi pe tine, puişoru̯!
(Breb ϕ)

104.

|: Tună Doamne, ce-i̯ tună :|?
r.,

Tună frunză de urzică!
Şi tu fată rămâi mică!
C'apoi dacă-i creşte mare:
La părinţi de supărare.
r. Şi̯-apoi̯ dai̯nam şi dai̯nam,
Şi i̯ară dai̯nam, dai̯nam!
(Cuhea ϕ)

105.

|: Păsărică de pe plute :|
|: Spune la bădiţa 'n curte :| curt',
(I. II.)

[1] = fost.
[2] = fie.
[3] = rachiu.

Used to pine (even) in youth
For that weed (that's) in the meadow,
(And) is neither green for posies,
5 Nor yet sweet (and fit) for eating,
Only (fit) for breaking hearts.
Variant:
Be off, ugly one in woes,
And don't cross (my) lover's path,
For (my) lover's not for you:
E'en last night he was with me;
5 For (my) lover's not for ye,
E'en last night he was with us.

102b.

Cuckoo with the ashen feathers,
Refrain
We've (already) talked together:
You shan't sing while (I am) weaving.
Refrain: And then sing and sing (again),
And again sing, sing!

102c.

Oh you wretched portly man,
You're so bare and all in tatters!
Large and naked are your limbs,
Black and roasted by the sun:
5 You (can) think of nothing else
But a pond (that's filled) with brandy.
You accursed woman, you,
Where have you seen such a pond?
Do a kindness, show me also,
10 That for once I might be sated.

103a.

Oh you heart, you heart of mine,
Bear with me (and) do not hurt me!
Refrain
You have hurt me badly once,
And it may well cost my life.
Refrain: Sing and sing again, my sweetheart!

103b.

Flowers, grow as tall as fences;
(Grow) till you fill in the stiles,
That the winds may blow upon you.

103c.

Cuckoo, why do you not sing?
Have you then no leaves to eat?
Refrain
Leaves I have aplenty long,
But I struggle hard to live;
5 Leaves I have aplenty broad,
But in woe I always live.
Refrain: Hey, you yearning, yearn,
And you also, little chick!

104.

Strike down, Lord, what shall You strike?
Refrain
Strike the leaf of stinging nettle!
And you, lass, stay (a) small (girl),
Because once you are grown up,
5 (You're) a worry to (your) parents.
Refrain: And then sing and sing (again),
And again (just) sing and sing!

105.

Little bird (perched) on the poplar,
Tell (my) lover in (his) house

Să reteze pana bine
Pe Dumineca, ce vine.
(Poieni ϕ)
Var.:
Audzit-am, mândruţ, eu,
Că t'e ţiňe mă-ta rău,
Pentru că t'e ibăsc[1] eu.
Spuňe, mândruţ, mamei ta,
5 Să-ţi d'ee, să t'e hrăňeşt'i,
Că mňie nu-mi trebueşt'i.
(Breb ϕ)

106. = 102a. Var.

(Patrova ϕ)

107.

Nu-i̯ bai̯, nu, mândruţ, nu-i̯ bai̯,[2]
Şt'i̯u, că ňe̯-am ibd'it-ai̯.[3]
Ňe̯-am ibd'it v'o doue̯ luňi,
|: Ňe̯-am ibd'it, c'am fo'[4] ňebuňi̯ :|

(Vişăul-de-jos ϕ)

108.

|: Trece bădiţa pe drum :|
|: Călăreşte pe̯-un cal sur :|.

(Onceşti ϕ)

109.*

1.r. Bădu-s dragu!
2.r. Păduricia rară,—
Mândra 'n poart' afară;
Badea pe drum trece,
Cu ochii̯-l petrece.

(Onceşti ϕ)

110a.*

Frunză verde 'ntre molizi̯,
Singur' am fost la părinţi̯.

Părinţii-o-avut avere,
Eu le-am fost o mângâiere.
(Poieni ϕ)

110b.

|: Foc t'e bată, part'e rè :|!
r.,

Mult ai fost să χii[5] a mè
D'e cocoană pit'it'è.[6]
Am trăit biňe şi rău şi biňe,
5 Cum trăieşt'e batărciňe;
Am trăit biňe şi rău,
Cum rânduiè Dumňezeu.
r. Dai̯na, mândra, şi dai̯na,
Şi i̯ară dai̯na, dai̯na!
(Ieud, Năneşti, Bocicoiel ϕ)

111.

|: Cântă cucu 'n vârf de munte :|,
[I.] [II.]
|: Nime 'n lume nu-l aude :| aud'.

(Onceşti ϕ)

112.*

|: Măi̯eran de la badea :|;—
r.,

Înştruţată-i uliţa,
Şi porţita la popa.

---

r. Şi̯-apoi̯ dai̯nam şi dai̯nam,
Şi i̯ară dai̯nam, dai̯nam!
(Cuhea ϕ)

113.*

|: Măi̯eran de pe poi̯ană :|,—
r.,

Milă mi-e de tine mamă,
De ce mi-ai făcut pomană?
r. Şi̯-apoi̯ dai̯na, şi dai̯na,
Şi i̯ară dai̯na, dai̯na!
(Cuhea ϕ)

[1] = iubesc.
[2] = baiu = năcaz (< baj, *ung.*).
[3] = iubit.
[4] = fost.
[5] = fii.
[6] = mititea.

That he trim his posy well
For the Sunday that is coming.
Variant:
Lover, I have come to learn
That your mother keeps you badly,
Because I'm in love with you.
Tell your mother, lover (mine),
5 That she give you food (aplenty),
For I have no need of you.

106. = **102a.** *Variant*

107.

Never mind, lad, never mind:
I know we are not in love.
Some two months we loved each other:
We made love 'cause we were crazy.

108.

Down the road (my) lover passes,
He is riding a grey horse.

109.[28]

1st Refrain: Dearest lover!
2nd Refrain: Sparsely growing coppice,
By the gate stands sweetheart;
Down the road goes lover,
With her eyes she follows.

110a.

Green leaf (from) among the pines,
I have been an only child,
(And) my parents had a fortune:
I have been a comfort to them.

110b.

Evil fate, may fire strike you!
Refrain
For a long time you were mine,
Since I was a little girl.
I have lived both ill and well,
5 Just as everybody does;
I have lived both well and ill,
As the Lord apportions it.
Refrain: Sing, sweetheart, and sing (again),
And then sing and sing again!

111.

Cuckoo sings on mountaintop,
Nobody on earth can hear him.

112.

Marjoram from my beloved.
Refrain
Decked with flowers is the street,
And the priest's small gate (as well).

Refrain: And then sing and sing (again),
And again (just) sing and sing!

113.

Marjoram from forest glade,
Refrain
I am sorry for you, Mother:
Why did you show mercy to me?
Refrain: And then sing and sing (again),
And then sing and sing again!

[28] See the author's note to the respective melody.

114.

|: Spusu-ţi̯-am, mândrul'e, spus :|
|: La borcutu cel d'in sus :|:

Und'e or χi[1] oamiňi mulţi,
La miňe să nu t'e uiţi;
Und'e or χi mai puţiňei
Ot'ii t'ei, ot'iţii mňei.[2]
(Breb ϕ)

115. = 23a.

r. Dai̯na, mândră, și dai̯na,
Și i̯ară dai̯na, dai̯na!
(Năneşti ϕ)

116.

|: Mândră pasăre-i̯ cucu :|,
r.,

Vara cântă, iarna nu.
Mândră pasăre-i mierla,
Vara cântă, iarna ba.
r. Și̯-apoi̯ dai̯na și dai̯na,
Și̯ i̯ară dai̯na, dai̯na!
(Cuhea ϕ)

117.

I. II.
|: Plânge-mă, mamă, cu doru̯ :| dor,
I. II.
|: Ţi-am fost fată și fecioru̯ :| -or,

Slujnicuţă tuturor.
Batăr care m'aţi mânat,
Dintr' odată am plecat
Și pe toţi v'am ascultat.
(Cuhea ϕ)

118.

I. II.
|: —Îňimă supăraci̯oasă :| -ci̯oas'!

I. II.
|: Mult ţi̯-aș da să fii̯ voi̯oasă :| -i̯oas'!

—Să-mi dai biňel'e lumii,
Cum am fost, altu n'oi fi;
Să-mi dai biňel'e din satu,
Cum am fost, n'oi mai fi altu.
Să-mi dai biňel'e din ţară,
Cum am fost, n'oi mai fi iară,
—Biňel'e meu din fet'ie
L-o suflat vântu 'n pust'ie.
Șohăňit să nu mai zie;[3]
Biňel'e meu d'e odată
L-o suflat vântu 'n săcreată,
Ňici să-l văd, ňici să mă vadă.
(Ieud ϕ)

119a.

|: Cu omuţu, care-mi̯ place :|,
I. II.
|: Măr'[4] la dracu, n'am ce face :| faci̯.

Da cu care mňi-i urît,
Rușiňe mňi-i d'e pământ,
Rușiňe mňi-i și d'e gard.
Cu ciňe oi mere 'n iad?
Cu propreaua[5] gardului,
Cu urgia satului.
(Cuhea ϕ)
Var.:
—Tu te duci, bade sărace.
Eu cu doru tău ce-oi face?
—Tu, mândrucă-i face bine,
Că mai sânt voinici ca mine.
(Poieni ϕ)

119b.*

|: Pasăre de pă ogor :|;—

De nu văd pă mândru, mor.
Pasăre de pă alac;—
De nu văd pă mândru, zac.
(Văleni ϕ)

[1] = fi.
[2] = ochii tei, ochiţii mei.
[3] = niciodată să nu mai vie.
[4] = merg.
[5] = propteaua.

114.

I have told you, lover, told you,
At the upper salty spring:
Where there are a lot of people,
You are not to look at me;
5 Where there aren't so many people,
(Let) your eyes (seek out) my eyes.

115. = 23a.

Refrain: Sing, sweetheart, and sing
(again),
And then sing and sing again!

116.

Cuckoo is a handsome bird,
Sings in summer, won't in winter;
Blackbird is a handsome bird,
Sings in summer, won't in winter.

117.

Mother, weep for me with yearning,
I've been son and daughter to you,
Servant girl to everybody.
Everyone sent me (on errands),
5 (And) at once I ran (and did them),
And I have obeyed you all.

118.

Heart (of mine), beset with worries,
I'd give much to cheer you up.
If you gave me the world's riches,
I'll not be as I (once) was;
5 If the village wealth you'd give me,
As I (once) was I'll not be;
If you gave me the land's fortune,
I'll not be the same again.
My well-being as a maiden
10 Was swept off into the wastelands,
Nevermore to be again;
(And) my happiness of yore
To the wilderness was wafted:
We'll not see each other more.

119a.

With the man of whom I'm fond,
E'en to hell I can't help going;
But (to go) with one I hate,
I'd be shamed before the earth,
5 Even of the fence ashamed.
With whom will I go to hell?
With the stick that props the fence,
With the (worst) wretch of the village.
Variant:
You poor lover, you are leaving;
How will I get on without you?
Lass, you'll get on (very) nicely:
There are other lads like me.

119b.

Bird from off the fallow field,
I must see (my) lad or die;
Bird from off the bearded wheat,
I must see (my) lad or sicken.

120.

|: Dragă mi-i̯ cârjma 'n pădure :|,
r.,
|: Că beau̯ vin și mănânc mure :|;
r.,

De să văje[1] să mă 'nbăt,
Numai crengile mă văd.
r. Lumei̯ hăi̯!
(Cuhea ϕ)

121a.

|: Cată lume 'n partea mea :|,
|: Ardę-ar de n'ar rămânea :|!

(Onceşti ϕ)

121b.

|: Ciňe d'e părinți rămâňe :|,
|: Şohăňită[2] nu l'i-i̯ biňe :| biň'.
(I. II.)

Şi eu d'e mam'am rămas,
Am rămas cu mult năcaz.
(Dragomireşti ϕ)

122.

|: Pe unde mere doru :|,
|: Nu poți ara cu plugu :|.

– – – – – – – – –
(Onceşti ϕ)

123.*

(Onceşti ϕ)

124. [Var. 39.]

|: Mândrior, când m'ai̯ lăsat :|,
r.,

Saie-mi ochii, de-am sbierat.
– – – – – – – – – –
r. Hai̯, măi̯ mândră, și dai̯na,
Şi i̯ară dai̯na, dai̯na!
(Năneşti ϕ)

125.

|: Bată-te, mândrule, bată :| bat',
|: Paştile și Sân-Gi̯orgi̯u :|,
(I. II.)

Cum mi-ai mâncat norocu!
Paştile și Vinerea,
5 Cum mi-ai mâncat fetia
Şi-ai supărat pe mama.
(Onceşti ϕ)

126a.

Frunzucă verde de rută;—
Nu-i̯ bună drăgostea multă.
Să văjește,[1] că să ui̯tă:
Rămâi̯ cu inima friptă;

5 Să văjește, că să lasă:
Rămâi cu inima arsă.
(Bocicoiel ϕ)

126b.*

|: Măi̯eran d'e sub d'eluț :|;
|: —Ce eșt'i̯ supărat, mândruț :|?

Frunză verd'e, frunzulică,
—Cum nu mňi-i χi,[3] mândrul'ică,
5 Frunză verd'e și una,
—Că mă t'em, că m'îi lăsa!
—Gata eșt'i, mândruț, lăsat,
Altu drăguț mňi-am aflat;
Gata eșt'i, mândruț urît,
Că eu altu mňi-am găsit.
(Năneşti ϕ)

126c.

|: Mândruț, de mândrele tale :|,
r.,

l. 2–4 = *76*. l. 2–4.
r. Şi̯-apoi̯ dai̯nam și dai̯nam
Şi i̯ară dai̯na, dai̯nam!
(Cuhea ϕ)

[1] = să 'ntâmplă.
[2] = Niciodată.
[3] = mi-i fi.

120.

How I love the forest tavern,
Refrain
Drinking wine with brambleberries;
Refrain
If I happen to get drunk,
None to see me but the boughs.
Refrain: To the world!

121a.

May the people all around me
Burn till nothing (more) remains.

121b.

He who's left without his parents
Never more finds ease (again).
I was left without my mother,
(And) was left with woe aplenty.

122.

Wherever yearning passes
You can't till with the plow.
- - - - - - - - - -

123.[29]

124.

Lover, when you jilted me,
Refrain
May my eyes bolt if I cried.
- - - - - - - - - -
Refrain: Come along, sweetheart, and sing,
And then sing and sing again!

125.

Lover (mine), may you be stricken
By St. George's Feast and Easter,[30]
Just as you my luck have blighted!
(Cursed) by Easter and Good Friday,
5 As you've spoiled my maidenhood
And my mother you've aggrieved.

126a.

Green leaf of the herb of grace,[31]
(Too) much loving is not good.
(Lovers) may forget each other,
(Then) you're left with a burnt heart;
5 It may happen that they part,
(Then) you're left with a scorched heart.

125b.

Marjoram from foot of hillock,
Why are you so worried, lover?
Green leaf (and) a little leaflet,
Lass, how shouldn't I be (worried)?
5 Green leaf and (another) one,
I'm afraid that you will jilt me.
Lover, you're already jilted,
I have found another lover;
Lover, you're already scorned,
10 For I've found myself another.

126c.

Lover, (all) your (many) sweethearts
Refrain
[Lines 2–4 = lines 2–4 of *76*.]
Refrain: And then sing and sing (again),
And again (just) sing and sing!

[29] See the author's note to the respective melody.
[30] The Feast of St. George (April 23) is one of the most important feast days of the Rumanian Orthodox Church.
[31] *Rută* is the Rumanian name of the medicinal herb *Ruta graveolens*.

127a.

|: Vai̯, săracă primăvară :|!

Mult îi dragă şi uşoară;
La cătană-i tare-amară.
Primăvara cum soseşte,
Cătana la drum porneşte.

127b.*

(Breb ϕ)

128.

|: Împărat'e, Împărat'e :|!
r.,

Puňe pace, nu t'e bat'e!
Nu rămân feciori pe sat'e,
Fără maice supărate.
r. Dai̯na, mândră, şi dai̯nare,
Şi i̯ară, mândră, dai̯nare!
(Ieud ϕ)

129.

|: Mult mi-i̯ rău̯ şi nu mi-i̯ biňe :| bin',
|: N'am ce spuňe cătă[1] ňime :| nim':

Batăr cătă ciňe spui,
Tot zice, c'aceia nu-i
Io-i lăsa şi d'in minuňe,
N'oi umbla altu d'e-a spuňe.
(Vişăul-de-jos ϕ)

130.*

Fata mea, fata mea cea frumoasa-e,
O cerut-o un d'irău̯.[2]—Oi̯, mamă, d'irău,
Nu mă duc după dânsu, nu fă' legea cu dreptu.

(Bocicoiel ϕ)

131.*

(Onceşti ϕ)

132.

|: Fă-mă, Doamne, ce mi fa' :|?
|: Fă-mă val' cu negură :|

Şi mă slobozi la badea,
C'amar mă topie jelea.
Fă-mă val' cu noruţu
Şi mă slobozi la mândru,
C'amar mă topie doru.
(Bocicoiel ϕ)
Var.:
r. Ei̯ bunda, i̯a bunda,
Iţa bunda, i̯a bunda.
(Pătrova ϕ)

133.

|: Cine nu ştie, ce-i̯ slujitu :|,
|: Poate săruta pământu :|.

Da cu poci[3] să nu-l sărut,
Că de pruncu[4] l-am ştiut.
(Dragomireşti ϕ)

134a.

|: Frunză verde nu ca 'ta :|;—
|: N'am avut în sat să-mi̯ placă :| plac',
r.,

Care mie mi-o placè,
Îi facut din viaţa mè.
r. Dai̯na, mândră, şi dai̯na,
Măi̯ şi măi̯!
(Dragomireşti ϕ)

134b. [Var. **24.**]

|: Mărg în lume, nu mňi-i̯ biňe :| bin',
|: Vin acasă, n'am la ciňe :|;

[1] = cătră.
[2] = birău (primar).
[3] = pot.
[4] = copilu.

127a.

Woe is me, you wretched spring!
(Spring) is lightsome and beloved,
(But) most bitter for the soldier,
(For) as soon as spring comes by,
5 On his way the soldier goes.

127b.[32]

128.

Emperor, oh Emperor!
Refrain
Set a peace (and) do not fight!
For (our) lads all leave the village,
Only woeful mothers stay.
Refrain: Sing and sing a song, my sweetheart,
And sing up again, my sweetheart!

129.

I am ailing, not at ease,
I've no thing to tell a soul;
For whoever hears me out
Only says that it's not so.
I'll not even make them wonder:
I'll not tell a soul a thing.

130.

Handsome lass, daughter mine, who's so beautiful,
Has been asked to wed a mayor, oy, mother, a mayor.
I will not marry him, for unrighteous is his rule.

131.[32]

132.

Make me, Lord, what You would make me:
Change me to a foggy valley,
And (then) send me to (my) lover,
For by woe I'm sorely wasted;
5 Change me to a cloudy vale,
And (then) send me to (my) lover:
Yearning's melting me (away).
Refrain: Hey, the coat;[33] *take the coat;*
Take along the coat, the coat!

133.

Those who don't know servant's bondage
(Thankfully) may kiss the earth;
But I do not need to kiss it:
I have known it since my childhood.

134a.

(A) green leaf (that's) not like yours,
I've liked no one in the village.
Refrain
Anyone that I might like
Is made up out of my life (?).
Refrain: Sweetheart, sing and sing (again),
Ho and ho!

134b.

I go out, I'm not at ease;
I come home, no one awaits me.

[32] See the author's note to the respective melody.
[33] It is assumed that *bunda* is meant to be the word designating a short (waist-long) sleeveless coat, formerly worn by the Rumanian peasant; but it could equally well be just a meaningless exclamation.

Mărg în lume, n'am ţosag,[1]
r.,

Vin acasă, n'am om drag:
5 Nu şt'iu, Doamňe, ce să fac?
Prind'e-m'aş d'e găzduşag,[2]
O lua-o-aş lumè 'n cap.
Da io n'am acee mint'e,
D'e găzduşag nu m'oi prind'e,
10 Făr oi lua lumè 'naint'e.
r. Traţ-la-la!
(Pătrova ϕ)

135.

|: Haţ mândrule 'n jos pe vale :|,
|: C'o făcut mazerea floare :|.

De gândim, să ne iubim,
Mazerea să o plivim;
5 De gândeşti, să ne lăsăm,
La mazere foc să-i dăm.
(Bocicoiel ϕ)

DANCE SONGS

CÂNTECE DE JOC

143b.

|: Na, Ester, un coronaş :|
|: Şi t'e du până 'n oraş :|
Şi-mi ie alt'e rumeňel'e,
Să să văjească pe pt'iel'e;[3]
5 Că d'e care am luat,
Tot obrazu mi-o crepat.
(Onceşti ?)

158. = 31a.

r. Aţ li limaţ li,
Limarule limaţ li.
(Pătrova ϕ)

159a.

|: Cu Oşanu* nu t'e da :|,

Mai biňe cu Oşanca!
Dacă trece opcina,[4]
Că rădică zad'ia[5]
5 Şi-ţi arată, ce-ţi a da.
Cu Oşanu nu t'e puňe,
Cu Oşanca t'e du 'n lume.
(Pătrova ϕ)

160a.

Merişor cu perişor,
r.,
---

r. Numaţ nu, dorule, nu!
(Vişăul-de-jos ϕ)

163a.

Păhăruţu cel cu toartă,
Puňe t'e-aţ capu 'n poartă!
r.,

Păhăruţ cu floricel'e,
Cum t'e-ar bè[6] buzel'e mel'e!
5 Pălincă[7] uiagă[8] ňeagră,
Când t'e văd, lumè mi-e dragă.
r. Numaţ nu şi ţară nu!
(Dragomireşti ϕ)

163b.

Bine-mi place vinuţu,

[1] = avere.
[2] = găzdăşag.
[3] = piele
[4] = creasta muntelui sau a dealului pe unde duce vreun drum.
[5] = rochia.
[6] = bea.
[7] = rachiu (derived from the Hungarian [really Slavic]: pálinka).
[8] = sticlă.

I go out, I have no wealth;
Refrain
I come home, I have no lover:
5 I don't know, Lord, what to do.
I'd set up as a rich landlord,
Or I would just run away.
But I haven't the right mind:
I'll not be a wealthy landlord,
10 I would rather run away.
Refrain: Tra-la-la!

135.

Lover, come down in the valley,
For the pea vine is in bloom.
If we mean to love each other,
Let us (start to) weed the peas;
5 If we have a mind to part,
Let's set fire to the vine.

DANCE SONGS [34]

143b.

Esther,[35] here's a crown[36] for you,
Go along into the town,
Get some other fards for me,
Better suited to my skin.
5 From the ones I got before,
My whole face has cracked apart.[37]

158. = 31a.

Refrain: Hie- lee, lee-my-lee,
Lee-mah-roo-leh, lee-my-lee.[38]

159a.

Don't you try out the Oashan,[39]
Better (try) the Oashan lass!
When she goes across the hill,
She lifts up her skirt behind
5 What she'll give you she displays.
Do not tackle the Oashan,
Go off with the Oashan lass.

160a.

Little pear and little apple,[40]
Refrain
- - - - - - - - - -
Refrain: Only no, oh yearning, no!
- - - - - - - - - -

163a.

Little drinking glass with handle,
Put your head out at the gateway!
Refrain
Little flowered drinking glass,
How my lips would like to drain you!
5 Brandy, (poured from) the black bottle,
Seeing you, I love the world (more).
Refrain: Only no and no again!

163b.

I am (very) fond of wine

[34] Nos. 136–143a., 144–157, 159b., 160b.–162, 164d.–175, 177c.–178b., 180a.–182d., and 184a.–209 are instrumental melodies without text.

[35] *Ester*, while a very common woman's name among Hungarians, is very seldom encountered among Rumanians.

[36] Unit of currency of the Austro-Hungarian Empire.

[37] A play upon words seems to be intended here: in Rumanian, the idiomatic way to express "I nearly died of shame" is "my face (or cheek) split with shame."

[38] The meaningless jingle is rendered phonetically.

[39] The *Oaşan* (pronounced approximately wa-SHAN), that is the Rumanian peasant from the region known as *Ţara Oaşului*, which lies between the Tisa and Someş rivers, has a reputation for truculence.

[40] Literally, *merişor cu perişor* means little apple (or apple tree) with little pear (or pear tree). However, both *merişor* and *perişor* designate, somewhat indiscriminately, a number of plants and fruit, including (a) *Pirus boccata, Vaccinium vitis idaca, Vinca herbacea, Vinca minor, Sorbus domestica, Sorbus aucuparia,* and so forth, and (b) *Circaea alpina, Hordeum caput Medusae, Ramischia secunda,* and so forth.

Când îl beau cu mândruțu.
r.,

·r Numaị nu și ịară nu!
(Vișăul-de-jos ϕ)

163c.

Mama mị-o făcut ot'ịị[1]
Și 'ntre streịñi de mị-oị χi,[2]
Să mă mângâị cu dânșiị.
r.,

Mama mi-o făcut gura,
5 Și de m'oi înstreina,
Să mă mângâi cu dânsa.
r. Hop, dorul'e, hop!
(Văleni ϕ)

163d.

1. Bin' am băut cu badea
Pe baniị luị și-a meị ba!
r.,

Bin' am băut cu mândru
Pe banii lui și-a mei nu!
2. Beau feciorii, până-s beți,
Și-apoi zic, că-s deochieți.
r. Numaị nu și ịară nu!
(Bocicoiel ϕ)

164a.

Creșteți florị până 'n trupină,
Și săcați din rădăcină!
Creșteți florị cât gardurile,
Nu v'oị cịunta vârvurile.

5 Creșteți flori și nu 'nfloriți,
Că mie nu-mi trebuiți.
(Bocicoiel ϕ)

164b.

|: Du-mă, Doamne, și mă lasă :|,

I.	II.
|: Unde-ị rachiu pe masă :|	mas';

Du-mă, Doamne, și mă pune,
Unde-i rachiu de prune.
(Bocicoiel ϕ)

164c.*

(Onceşti ϕ)

176.*

(Bocicoiel ϕ)

177a.

|: Heị tu mândriorul'e :|!
|: Nu t'e tare scutura :|,

Că eșt'i galbăn ca ceara;
Nu t'e tare sgâțâl,
5 Și pământ ți-a trebuì,
Uiagă[3] cu picurii,
Cocia cu doftorii,
Cum mă 'nvățai a ibì[4]
Și-amu mă lași a dorì!
(Pătrova ϕ)

177b.

|: Măị codrul'e nu da vânt :|

Mňi-e ură pă pământ;
Măi codrul'e, nu da ceață
Mňi-e ură pă viață.
(Ieud ϕ)

178c.*

(Vișăul-de-jos ϕ)

178d.

|: Măị Neamțule! nu faci bine :|:

[1] = ochii.
[2] = fi.
[3] = sticlă.
[4] = iubi.

When I drink it with (my) lover.
Refrain
Refrain: Only no and no again!

163c.

Mother made my eyes (for me)
So that, (even) among strangers,
Comfort I might seek in them.
Refrain
Mother made my mouth (for me)
5 So that, should I be estranged,
Comfort I might seek in it.
Refrain: Hop, oh yearning, hop!

163d.

1. With (my) lover I've drunk well:
Not at my expense, at his!
With (my) lad I have drunk well:
Not at my expense, at his!
2. Till they're drunk, the lads (will) drink,
Then they'll say they are bewitched.
Refrain: Only no and no again!

164a.

In the stem grow tall, you flowers,
And get withered at the roots!
Tall as fences grow, you flowers,
I shall not pluck off your tops.
5 Grow (but) do not bloom, you flowers,
For I have no need of you.

164b.

Take me up, oh Lord, and leave me
Where there's brandy on the table;
Lead me, Lord, and set me down
Where plum brandy's to be had.

164c.[41]

176.[41]

177a.

Hey, you little lover (mine),
Don't be shivering (so) hard,
For you're yellow-hued as wax;
Don't be shuddering (so) sorely,
5 For the earth will be your part
(And) the bottle with the drops,
(And) a wagonload of drugs,
For you taught me about loving
And now leave me to (my) yearning.

177b.

Forest, don't let through the wind:
I am weary of the world.
Forest, don't let through the mist:
I am wearied of (my) life.

178c.[41]

178d.

German, you're not dealing fairly:

[41] See the author's note to the respective melody.

Unu iei, unu rămâne.
Măi Neamțule! bate-te-or
Lacrămile maicelor,
5 Dragostile fetelor
De doru feciorilor!
(Pătrova ϕ)

178e.

|: Pentru mândru, că mňi-i drag :|,

Mult'e suferesc și trag;
Pentru mândru, că-l iubesc,
Mult'e trag și suferesc.
(Vișăul-de-jos ϕ)

179.*

(Oncești ϕ)

183.

|: Vai amar, mândrule, -amar :|!
|: Dragostea noastră 'n zădar :|;

Ți-ar fi lumea de-amar ție,
Cum ne-am ibit[1] în mânie.
(Pătrova ϕ)

[1] = iubit.

One you take (and) one you're
leaving.[42]
German, you will be laid low
By the tears of (woeful) mothers,
5 By the (thwarted) loves of lasses
(Who are) yearning for the lads!

178e.

For (my) lad, because I love him,
Many (ills) I have to suffer;
For (my) lad, since he's my love,
I must suffer many (ills).

183.

Lover, bitter woe is me!
Our love (has been) in vain;
May the world be harsh to you
As our love has been in anger.

[42] This song is addressed to the German-speaking military authorities of Austro-Hungary of which Maramureş was a part. The speaker refers to the recruiting system then in force.

Refrains[1]

A. *Colindă* refrains

I. Refrains with *Doamne*

1. Domnuluj, Doamne!
   (6a.c. Poieni, Onceşti ϕ)
2. Domnuluj, Domnuluj, Doamne!
   (1. Vişăul-de-jos ϕ)
3. Domnuluj şj-al nost' Domn!
   (10a., var.; 14. Vişăul-de-jos, Glod, Ieud, ϕ)
4. Hristos, Domnul nost'!
   (11. Ieud ϕ)
5. Oj, l'eruj Doamňe!
   (13a. Văleni ϕ)

II. Refrains with *Ler*

6. Hajda ler şi leruj Doamn'[e]!
   (8., 13d. Ieud, Bocicoiel ϕ)
7. Haja l'er. jară l'er!
   (4. Ieud ϕ)

III. Refrains with *Crăcjun, Raju*

8. Dimineaţa lui Crăciun!
   (13b. Ieud, Poieni ϕ, ϕ)
9. Şi raju s'o luminat!
   (13c. Văleni ϕ)
10. Rajul'e, grădină dulce,
    Nojj d'in t'iňe nu ňę-om ducj'!
    (14. var. Glod ϕ)

IV. Refrains with *Ileană, Leno*

11. Dragă Ileană!
    (19. Vişăul-de-jos ϕ)
12. Oj l'eno, l'eno!
    (7. Ieud ϕ, ϕ)
13. Linu-j lin şi jară linu
    Frunză verde rozmalin!
    (9b. Onceşti ϕ)
14. Linu, linu, numaj lin,
    Frunză verde rojmalin!
    (10b. Poieni ϕ)

V. Refrains with *Florile*

15. Florile-s dalbe!
    (6b., 9a. Dragomireşti, Văleni ϕ)
16. Floril'e dalbe d'e măr!
    (12. Onceşti ϕ)

VI. Refrains with *Corinde*

17. *1.r.* Doamňe!
    2.r. Haj corinde!
    (5., 16. Onceşti, Cuhea ϕ)
18. Haj corind'e-l Doamňe!
    (15. Onceşti ϕ)

B. Refrains without definite sense

I. Refrains consisting of words with no definite sense

19. Haj, haj, haj!
    (32., 49., 53e. Vişăul-de-jos ϕ)
20. Măj şi măj!
    (44. Dragomireşti ϕ)
21. Traj-la-la!
    (134b. Pătrova ϕ)
22. Tichi tichi tac.
    (100. Pătrova ϕ)

[1] [See the editorial discussion on p. xxix.]

23. Numaĭ nu şi ĭară nu!
(163a.b.d. Dragomireşti, Vişăul-de-jos, Bocicoiel ϕ)
24. Aĭ li limaĭ li,
Limarule limaĭ li.
(158. Pătrova ϕ)

II. Refrains with *Daĭna*

25. Daĭna, daĭna şi daĭna!
(38. Vişăul-de-jos ϕ)
26. Daĭna, mândră, şi daĭnare!
(103a. Ieud ϕ)
27. Daĭna, mândră, şi daĭna, măĭ şi maĭ!
(134a. Dragomireşti ϕ)
28. *1.r.* Şi-apoĭ daĭna şi daĭnam, haĭ laĭ laĭ!
2.r. Haĭ laĭ laĭ!
(86. Cuhea ϕ)
29. Heĭ, maĭ mândră, şi daĭnare, maĭ, şi heĭ!
(34a. Dragomireşti ϕ)
30. Haĭ daĭna şi daĭna,
Şi ĭară daĭna, daĭna!
(89. Năneşti ϕ)
31. Şi apoĭ daĭna şi daĭna[m],
Şi ĭară daĭna[m], daĭna[m]!
(45a. Vişăul-de-jos ϕ)
(97b. Bocicoiel ϕ)
(102b. Dragomireşti ϕ)
(63., 74a., 87b., 104., 112., 113., 116., 126c. Cuhea ϕ)
32. Haĭ, măĭ mândră, şi daĭna,
Şi ĭară daĭna, daĭna!
(124. Năneşti ϕ)
33. Daĭna, mândră, şi daĭna,
Şi ĭară {daĭna, / mândră,} daĭna!
(54a., 55., 73c. var., 110b. Ieud ϕ)
(62a., 81., 110b., 115. Năneşti ϕ)
(98. Dragomireşti ϕ)
(110b. Bocicoiel ϕ)
34. Daĭna, mândră, şi daĭnare,
Şi ĭară, mândră, daĭnare!
(128. Ieud ϕ)
35. Haĭ, măĭ mândră, şi daĭna,
Şi ĭară daĭna, daĭna,
Haĭ dorule, şi daĭna,
măĭ, măĭ, măĭ!
(37. Năneşti ϕ)
36. Haĭ dorule şi daina,
Şi iară doruţ daina!
(72c. var., 73a. var. 1 Poieni ϕ)
37. Apoĭ daĭna şi daĭna,—val'ea sună;
Eu cu mândră nu duc bună,—val'ea sun'.
(94. Bocicoiel ϕ)

C. Refrains with definite sense

I. Refrains consisting of one line

38. Heĭ doruţule!
(50. Onceşti ϕ)
39. Hop, dorul'e, hop!
(163c. Văleni ϕ)
40. Numaĭ nu, dorule, nu!
(160a. Vişăul-de-jos ϕ)
41. Heĭ Ancuţă româncuţă!
heĭ! heĭ! heĭ!
(36. Bocicoiel ϕ)

II. Refrains consisting of two lines

42. Eĭ bunda, ĭa bunda,
Iţa bunda, ĭa bunda.
(132. var. Pătrova ϕ)
43. Dorule, dorule,
Măĭ dorule, măĭ!
(85. Ieud ϕ)
44. Aĭ, haĭ, ce să fac?
Mi-s'o dat doru de cap.
(52. Glod ϕ)
45. Heĭ dorule, dor,
Şi pe tine, puişoru!
(103c. Breb ϕ)
46. Heĭ, frunză şi ĭarbă;—
Măĭ băd'iţă vină 'ncoa'!
(92a.b. Ieud, Bocicoiel ϕ)
47. Şi-apoĭ ĭară gându mi să puňe,
Să mă duc cu mândru 'n lume.
(91. Năneşti ϕ)

III. Refrains consisting of three lines

48. Tragu-mĭ hora mea
[I.] [II.]
|: Pe cè strună subţire :| -ră.
(68. Ieud ϕ)

IV. Refrains consisting of four lines

49. *1.r.* Bădu-s dragu!
2.r. Păduricĭa rară, —
Mândra 'n poart' afară;
Badea pe drum trece,
Cu ochiĭ-l petrece.
(109. Onceşti ϕ)

Notes to the Texts

7.* Really a ballad text.
10a.* Erroneously, instead of: Colo sus la.
12.* Really a ballad text.
19.* Really a ballad text.
20g.* The text is missing.
23a.* The gentry (feudal lords, and so forth) were exclusively Hungarian by nationality during the Hungarian rule. Therefore "gentry" should be taken here as referring to Hungarians, "Rumanians" as referring to peasants. What is revealed here is an antagonism between gentry and peasantry, not between nationalities.
23h.* Ballad text.
30.* Here (and hereafter) the word "German" refers to the Imperial and Royal Austro-Hungarian Army, the official language of which, as is well known, was German.
31b.* Refers to the military authorities.
35.* The text is missing.
44.* The underlined particle is only an extension syllable.
45b.* Many lyric and epic texts begin with the stereotyped line: "Green leaf" (of a tree or some other plant) or with another kind of image from nature; also, such lines are sometimes interposed as internal lines preceding a textual division. There is no relationship of content between these and the other lines of text.
46a.* The text is missing.
47.* The text is missing.
50.* The text is missing.
52.* The Rumanians in Maramureş wear long hair covering the forehead to the brow. Upon entry into military service, recruits' hair was cut short—to their great distress; it was the duty of the village magistrate to execute the orders of the military authorities in this respect.
** That is, Mother still has enough money to buy my way out of military service.
*** Sometimes with this refrain.
55.* Same note as to No. 45b.*.
58.* The text is missing.
59.* Ballad text.
61.* The text is missing.
65.* As in Maramureş generally—in the sense of *castravete* (Cucumber).
69.* Same note as to No. 45b.*.

73b.* The text is missing.
77.* The text is missing.
79b.* The text is missing.
83.* The text is missing.
96b.* One (of the brothers?) had to report for military service.
101.* The text is missing.
109.* The text is missing.
110a.* Same note as to No. 45b.*.
112.* Same note as to No. 45b.*.
113.* Same note as to No. 45b.*.
119b.* Same note as to No. 45b.*.
123.* The text is missing.
126b.* Same note as to No. 45b.*.
127b.* The text is missing.
130.* A text originating from West European folk poetry (thus also occurring in many German variants), which is rather widely known in Rumanian as well as Hungarian and Slovak folk poetry.
131.* The text is missing.
159a.* Inhabitants of the "Avas" or "Oș" area which borders Maramureș on the southwest (in Szatmár County).
164c.* The text is missing.
176.* Without text words.
178c.* The text is missing.
179.* The text is missing. (See also note ** to the respective melody.)

Appendix I

by Zoltán Kodály

THE RUMANIAN FOLK MUSIC OF MARAMURES [1]

Despite his versatile and practical musical career, Béla Bartók made use of his leisure to collect innumerable examples first of Hungarian, then of Slovak, Rumanian, and even Arab folk music. These collections are valuable from both artistic and scientific points of view. For a long time the over-ripe, aging European music has been stretching its hands toward the exotic, toward the regenerating drink of primitive beauty. This music took considerable material from us Hungarians also. Hungarian music, sometimes mistaken for gypsy music, is Europe's very welcome guest. Real Hungarian music was a guest even here at home. It came sometimes from the village; we admired its beautiful cloak, but we let it return from whence it came. We are not familiar with it. Its powerful strength did not saturate Hungarian life.

Yet, for us Hungarians, Hungarian music means much more than the music of the cultured Western countries can mean to their people. Western musical culture is centuries old; it had world famed composers even before our defeat by the Turks (in 1526), while our only musical inheritance is folk tradition. We have hardly any written memorabilia and whatever we have has no artistic value, which is not enough to give us a clear picture of our past. Whatever we possess we must reconstruct from folk tradition.

That is why folk music tradition has such exceptional value for us and why it is so important to know it fundamentally and thoroughly.

[1] [This article appeared in *Napkelet* (Budapest), No. 7, 1923, pp. 657–659.]

Appendix I

It goes without saying that to define Hungarian music we have to know the music of our neighbors, just as without the knowledge of the language of our neighbors the etymological dictionary of the Hungarian language would not be possible. That is why it would be of utmost importance, in our own interest, to collect the folk music of our neighbors in its entirety. Amongst them the only useful collections are by the Czechs; the Slovaks and the South Slavs have just begun it. But the rest of such works have not. It has to be our duty to undertake the collecting, for nobody in those countries has as yet taken the initiative to do so, nor would they even be able to because of their very low level of musical education. We must admit that some honest intentions have been frustrated by the war (World War I) and by insuperable difficulties. Béla Bartók's collection of 3,500 Rumanian folk songs, gathered for the most part in Hungary, is—until today—our only source of knowledge.

The collecting of folk songs in Hungary should be of major interest to all educated people of the world, not only to us. The interest in the exotic, as mentioned above, was soon followed by the desire for scientific coordination of the material, and a new branch of science is beginning to develop: comparative musicology. Its aim and method are similar to comparative linguistics. The first difficulty was the lack of trustworthy and accurate collections, since the first such publications were mostly the work of laymen who did not hesitate to make changes in the melodies. Only later did today's stricter point of view develop, which demands the correct figuration of the material and the presentation of all characteristics of its performance. The use of the phonograph has been of great help in observing the fine details. Yet, the collector himself must have a very good sense of hearing and must note the words and melodies so that he should be able to control the machine's flaws.

Bartók's present work was done like that. It is an asset to the new enterprise of the editors, Carl Stumpf and E. M. v. Hornbostel. Had it been printed in Hungary the prestige and credit of Hungarian scientific life would have gained much. Up to now, unfortunately, neither the national interest nor the general scientific point of view proved strong enough to awaken the interest of certain persons who could have started the publication of the collected material. (About twenty per cent of the material collected in Transylvania, consisting of 150 melodies, will soon be published by the "Népies irodalmi társaság.")[2] Thus it was Bartók's foreign connections who made it possible to publish at least part of his

[2] [B. Bartók and Z. Kodály. *Erdélyi magyarság. Népdalok* (Budapest, 1923).]

manuscript (371 Rumanian melodies from Bihar, collected in 1911, which were published in 1913 by the Bucharest Academy; 65 Arab melodies, published in 1920 in *Zeitschrift für Musikwissenschaft*; and 300 Hungarian melodies, together with Bartók's study on Hungarian folk music, which will soon be published in English by the Oxford University Press).[3]

Apart from the fact that music of this kind has never before been published with such minute precision, the form of Bartók's *Maramureş* book also represents something new in European literature. The melodies are listed according to a certain, special structure. Furthermore, tables have been constructed to explain the musical material from every aspect, which a professional musician can easily understand. I am not able to go into detail as to what this collection has to offer the professional musician. But a layman may be interested in the following:

We learn that the Northern and Southern Rumanians differ in their music as much as if they were two different races. Certain areas have few melodies; for example, in some villages in the county of Ugocsa only a *single* melody exists. Nor do the people of Maramureş have many different, individual melodies: of 335 melodies with texts, only 40 are individual; the remainder is taken over from the Ruthenians and from other Slav races, but mainly from the Hungarians.

The Rumanians took over and assimilated entire melodies, wrapping them into their own characteristic method of singing. Certain Hungarian rhythms have also penetrated into their rather individualistic songs and give them a strange Hungarian character. They rarely take over the texts, as in general they sing any text with any melody. If a measure is too long, the singer completes it with unintelligible syllables. And strophic structure is unknown in Rumanian folk poetry.

Whoever studies the melodies of the different races in Hungary will not fail to notice Hungarian influence on all the other melodies. We might say that Hungary is on its way toward uniformity, at least on the subject of melody. The present generation of Rumanians has taken over the melodies of their Hungarian contemporaries without political pressure; indeed, the former begin to forget their own treasure of melodies, just as the latter have left behind the old Hungarian music style.

The collection of Maramureş instrumental dance music is very rich; it was mostly acquired by the collector from the gypsies. An entire world of difference exists between gypsies of Eastern and Western villages of

[3] [London, 1931.]

Hungary; the difference is even greater when it comes to the city gypsies, garbed in dress-coats. By profession they are mostly blacksmiths or builders of "mud-walls," and music is only their secondary occupation. In Bukovina there are entire gypsy villages who do all their own field work; in between they also sing and play the fiddle. These gypsy areas form a reservoir of all kinds of dance music. In Bukovina they play different music to please Hungarians, Germans, Rumanians, and Ruthenians; sometimes, however, they mix up the melodies. It would be difficult to make head or tail of their stock of melodies unless one could visit all their settlements and explore them. It is certain that they have hidden treasures of melodies. At this point it does not mean very much if I refer to certain dances in this book which are related to some dances in the Kajoni Codex (History of Literature, Közlem, 1909: 393/19 = *Maramureş* melody No. 185, 388/13 = No. 182a.b.), because the dances from around 1650 show traces of much older times.

It cannot be definitely determined what is Hungarian, Rumanian, or gypsy until more material has been collected. The time of blissful ignorance has passed also in this matter. The time has arrived to collect more material and to compare it. Only then can final results be obtained.

Now let me say a word with regard to a statement made in the author's Preface. Ioan Bîrlea, a young village clergyman, accompanied Bartók throughout the latter's collecting trip and was of such great help that the author was able to collect in two weeks the entire material of this book. Bartók never could have achieved the same result in the Hungarian area. The collectors received cooperation only in territories populated by other races. The Hungarian intelligentsia, it seems, have lost their enthusiasm, it has burnt out. They do not cooperate as they did in 1848. Besides, they do not feel that the peasant is their brother, and they are not interested in his strange world. There are exceptions, of course, but most Hungarians only observe, with well-meaning indifference, the task of the collector who has to devote so much time to the organization of the work. It is a fact that in Hungary it has been more difficult to collect Hungarian songs than anything else (that is, Rumanian, Slovak, and so forth).

Appendix II

by Benjamin Suchoff

ADDENDA

In addition to the complete, original publication of *Volksmusik der Rumänen von Maramureş*, the second volume of *Béla Bartók Ethnomusikologische Schriften Faksimile-Nachdrucke*[1] contains Bartók's second draft of his Hungarian language version of the Preface and Introduction, corrected by the editor, Denijs Dille[2], and appendices containing editorial remarks and errata lists obtained from the comparative survey of the following sources:[3]

1. The holographic first draft, in Hungarian, of the Preface, Introduction, and Notes to the Melodies; the Music Examples;[4] and the Rumanian Texts and Translations (by the author, in German).
2. Non-holographic copies, including French and German translations, of certain of the sources listed in 1.
3. Bartók's second draft, in Hungarian, of the Preface and Introduction (mentioned above).
4. A non-holographic German translation of the source listed in 3.
5. A Bartók-corrected copy of the original publication.[5]

The editorial errata lists contain more than 200 items pertaining to the music examples and the texts. Orthographical discrepancies between the published underlying texts of the melodies and the extracted

[1] Published by Editio Musica, Budapest. Although the title page indicates a 1966 copyright, the volume apparently did not appear in Budapest until 1967 and in foreign markets, 1968.
[2] Director, the Budapest Bartók-Archivs.
[3] A complete description of these sources is given there on pp. 8*–9*.
[4] A certain number of the notations apparently are not in Bartók's autograph.
[5] The eight corrections listed by the editor appear also in Bartók's personal, corrected copy of the original publication (see p. xvi, above).

texts of Part Two form the bulk of those items. Our study of the lists resulted in the addition of diacritical marks to melody Nos. 23a.b., 31b., 33a.b., and text Nos. 7, 21c.g., 27, 78b., 118 in the present publication. Other adopted emendations are listed as follows:

Melody No.	Staff	Measure	Description
23b.	7	2	triplet bracket *added*
23c.	1	3	Pralltriller *to read* Mordent
23k.[6]	4	2	Tenuto *to read* Dotted Tenuto
34b.	Data		F. 2139a) *to read* F. 1627a)
39	2	1	a *to read* Ia
53a.	2	1	La *to read* Ia
87a.	2,3	3,2	*Do.*
87b.	2	3	*Do.*
152	5	4–5	3c *to read* 3b
	9	1–2	5b *to read* 5c
	9	3–4	3ce *to read* 3e
154	4	4–5	1e *to read* 1f
177b.	2	3	La *to read* Ia
	3	2	*Do.*

With regard to the texts, No. 11[7] has as variant Bud 68/5, No. 163a.: Bud 61/156. The autograph copy of the texts also shows this marginal note for text No. 119: [mňi-i] = mi-i. In the present publication, therefore, the variants have been added to the List of Some Text Variants... (pp. 197–198, above), and the marginal note appears as footnote 2 to text No. 119.

In the second draft of the Hungarian Introduction (facsimile publication p. 246) Bartók, referring to scalar intonation, states: "...the third and fourth above the fundamental tone..." In the original publication, p. XVIII, the same statement reads: "... Terz und Quint des Grundtones..." Since the context of the paragraph containing the statement and the illustrative notations relate only to alteration of the third and fourth scale degrees, we have made the correction: fifth *to read* fourth (p. 20, above).

It should be mentioned that the same Introduction lists melody Nos. 68–69, 73a.b., and 92a.b. among those examples with hexatonic scales (p. 20, above) and No. 37 as a melody to which the refrain is bound (p. 21, above).

[6] This piece is designated 23 l. in the autograph. Since melody No. 23 l. does not appear in the original publication, the numbering problem (a missing variant?) remains.

[7] That is, former melody No. 12 (see p. xxiii, above).

Appendix III

By Benjamin Suchoff

LEXICOGRAPHICAL INDEX OF MARAMUREŞ VOCAL MELODIES

The purpose of this computer-derived tabulation, the same as for Vol. IV (Appendix II, pp. 560–601) of *Rumanian Folk Music,* is to provide the reader with a simple and rapid method of locating individual melody sections of the Maramureş vocal material or of comparing them with others for possible borrowings.[1]

In order to make comparisons with other materials, it is only necessary to calculate the first seven (or less) intervals of a melody section or incipit. The calculation should ignore or omit from consideration the chromatic quality of the obtained intervals, repeated notes, and rests. Ascending intervals should be indicated by a plus sign, descending ones by a minus sign (for example, an ascending diatonic scale would yield an interval sequence of +2 +2 +2 +2 +2 +2 +2; half-steps and whole steps are designated alike as seconds).

Compare the derived calculation with the interval sequences published here. If a complete match is found (or a significant subset of an interval sequence) or similar contour, refer to the respective melody in the Maramureş music examples for further analysis.[2]

To facilitate use of the Index the following explanation of column headings is offered:[3]

[1] The lexicographical ordering of the Maramureş instrumental melodies has been omitted from this index; problems concerning their contour, music representation, and programming procedures are under investigation by the present writer.

[2] See the illustrated discussion on p. 560 (fn. 2) in Vol. IV of *Rumanian Folk Music.*

[3] The reader interested in further details concerning data processing techniques in Bartókian

Appendix III

Index No. — Lexicographical order of the 565 interval sequences, in which plus proceeds minus and lesser proceeds greater intervallic size.

Class. — The editorial designation of the author's specified classes, subclasses and groups, in terms of alphabetic and numeric characters.[4] The Arabic numeral enclosed in parenthesis indicates the number of melody sections contained in the respective music example. The following list contains an explanation of classification symbols:

Class *A* (Carols):

I – two melody-lines
II – three melody-lines
III – four melody-lines

Class *B* (Mourning Songs):

I – for young people
II – for old people

Class *C* (Non-Ceremonial Songs):

I – the "long-drawn" melody

II – the newer *Hora* song
1 – two melody-lines
2 – three melody-lines
3 – four melody-lines

Class *D* (Dance melodies):

I – in free form

II – in strict form
1 – four melody-lines

Melody No. — The Maramureș melodies as numbered by Bartók in this volume.

Content-structure. — Melody sections of different content are distinguished by capital letters A, B, C or D, depending on the number of sections in a given melody (two, three or four).[5]

Interval sequence. — The melodic contour of a melody section (carried to a maximum of seven positions) expressed in plus or minus

folk song research should refer to my essays "Computer Applications to Bartók's Serbo-Croatian Material," *Tempo* (London) No. 80, Spring, 1967; "Computerized Folk Song Research and the Problem of Variants," *Computers and the Humanities* (New York), March, 1968; "Some Problems in Computer-Oriented Bartókian Ethnomusicology," *Ethnomusicology*, September, 1969; "Computer-Oriented Comparative Musicology," in *Music and the Computer* (ed. H. B. Lincoln), Cornell University Press, 1970.

[4] See the editorial Remark on p. xxvi, the author's discussion on pp. 5–8, and the Systematic Index of Melodies (Table III), p. 6. Classes and subclasses related to instrumental melodies, of course, are not listed here.

[5] For the most part determined by Bartók himself (see Table 6, p. 16).

numeric figures. Index number 4, for instance, shows a melody section (string No. 135 from melody No. M53a.) containing five successive seconds in ascending order, followed by two descending seconds (+2 +2 +2 +2 +2 −2 −2).

String No.[6] — The individual melody sections considered to be of different content-structure.

[6] Or punched card number.

Appendix III

Index No.	Class	Melody No.	Content-Structure	Interval Sequence	String No.
1	CI	M23b.	B		34*
2	CI	M23g.	B		44*
3	C(4)II3	M85	C	+2+2+2	264
4	C(4)II3	M53a.	C	+2+2+2+2+2−2−2	135
5	C(4)II3	M129	A	+2+2+2+2−2−2−3	429
6	C(4)II3	M43	B	+2+2+2+2−2−3−4	100
7	C(4)II3	M42	A	+2+2+2+2−4+2	97
8	C(4)II3	M73a.	B	+2+2+2+2−4+2	214
9	C(4)II3	M56	B	+2+2+2+2−4+2−2	155
10	C(4)II3	M60	B	+2+2+2+2−4−2	168
11	C(4)II3	M98	A	+2+2+2+2−4−2	314
12	C(4)II3	M88a.	A	+2+2+2−2	271
13	A(4)3	M15	C	+2+2+2−2	550
14	C(4)II3	M76	B	+2+2+2−2+3	230
15	C(4)II3	M108	D	+2+2+2−2−3	359
16	A(3)2	M11	A	+2+2+2−2−3	528
17	C(4)II3	M108	B	+2+2+2−2−3−3	357
18	C(4)II3	M62c.	C	+2+2+2−2−5	179
19	BII	M22	B	+2+2+2−3−2	28
20	BII	M22	C	+2+2+2−3−2+2	29
21	C(4)II3	M73b.	B	+2+2+2−3−2+4−2	216
22	C(4)II3	M127a.	C	+2+2+2−4−3	421
23	C(4)II3	M91	B	+2+2+2−5	284
24	C(4)II3	M50	A	+2+2+2−7+7−2−6	125
25	C(4)II3	M65	B	+2+2+3	189
26	C(4)II3	M78b.	C	+2+2+3+2−4−2	237

* An eight-syllable melody section comprised of repeated notes (g^1) only.

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Index No.	Class	Melody No.	Content-Structure	Interval Sequence	String No.
27	C(4)II3	M80	C	+2+2+3−2−2−2	247
28	A(4)3	M14	A	+2+2+3−2−2−2	545
29	C(4)II3	M130	A	+2+2+3−2−2−3+2	433
30	C(4)II3	M62a.	C	+2+2+3−3	173
31	C(4)II3	M57b.	C	+2+2+3−3+3−5	161
32	C(4)II3	M62b.	C	+2+2+3−3+3−6	176
33	C(4)II3	M57a.	C	+2+2+3−3−2−2	158
34	C(4)II3	M122	C	+2+2+3−4−4	398
35	C(4)II3	M126b.	D	+2+2+3−7	414
36	C(4)II3	M74a.	C	+2+2+4−3−4	223
37	C(4)II3	M103a.	A	+2+2−2	332
38	C(4)II3	M119b.	A	+2+2−2	388
39	CI	M23b.	A	+2+2−2+2	33
40	C(4)II3	M44	B	+2+2−2+2−2−5	103
41	C(4)II3	M54b.	B	+2+2−2+2−3	151
42	C(4)II3	M121b.	A	+2+2−2+2−6	394
43	C(4)II3	M54a.	B	+2+2−2−2	149
44	A(2)1	M3	B	+2+2−2−2	503
45	A(4)3	M18	D	+2+2−2−2	561
46	C(4)II3	M104	A	+2+2−2−2+2+2	344
47	C(4)II3	M56	A	+2+2−2−2−4+2−2	154
48	C(4)II3	M86	B	+2+2−2−3−3	267
49	C(4)II3	M126b.	B	+2+2−2−4	412
50	C(4)II3	M62c.	B	+2+2−2−4−2	178
51	C(2)II1	M28a.	A	+2+2−2−5	54
52	C(4)II3	M121a.	A	+2+2−2−5	392

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Index No.	Class	Melody No.	Content-Structure	Interval Sequence	String No.
53	C(4)II3	M110a.	C	+2+2−2−5+2	365
54	C(4)II3	M92a.	D	+2+2−3	290
55	C(4)II3	M92b.	D	+2+2−3	294
56	C(4)II3	M123	A	+2+2−3	400
57	C(4)II3	M110a.	A	+2+2−3+3−2	363
58	C(2)II1	M28b.	A	+2+2−3+3−2−5	56
59	C(4)II3	M134a.	D	+2+2−3−2+2−4	448
60	C(3)II2	M36	B	+2+2−3−3	81
61	C(4)II3	M123	B	+2+2−3−3	401
62	A(4)3	M15	B	+2+2−3−3	549
63	BII	M22	A	+2+2−4+2+2−5	27
64	C(4)II3	M126a.	D	+2+2−5	410
65	C(4)II3	M126c.	B	+2+2−5	416
66	C(4)II3	M126c.	D	+2+2−5	418
67	D(4)II1	M164b.	C	+2+3	473
68	C(4)II3	M113	C	+2+3+2−2−5	376
69	C(4)II3	M53c.	C	+2+3+3+2−4	141
70	C(4)II3	M53b.	C	+2+3+3+3−2−4	138
71	C(4)II3	M53e.	C	+2+3+3+3−3−3	147
72	C(4)II3	M53d.	C	+2+3+3+3−4	144
73	C(2)II1	M26	A	+2+3−2	51
74	D(4)II1	M164a.	A	+2+3−2−2−2	469
75	C(4)II3	M126b.	A	+2+3−4	411
76	C(4)II3	M126c.	A	+2+3−4	415
77	C(4)II3	M46a.	B	+2+3−5−4	115
78	A(3)2	M6c.	A	+2+4+2	512
79	C(4)II3	M45b.	C	+2+4−2+2+2	112
80	C(4)II3	M43	C	+2+4−4+4−4	101

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Index No.	Class	Melody No.	Content-Structure	Interval Sequence	String No.
81	C(4)II3	M64a.	A	+2+4−5+2−5	182
82	CI	M23e.	A	+2−2	39
83	C(4)II3	M119a.	B	+2−2	385
84	C(4)II3	M84	A	+2−2+2	258
85	C(4)II3	M43	A	+2−2+2−2	99
86	C(4)II3	M119a.	A	+2−2+2−2	384
87	C(4)II3	M135	A	+2−2+2−2	453
88	C(4)II3	M128	A	+2−2+2−2+2−3−2	427
89	C(4)II3	M64b.	A	+2−2+2−2+2−5	185
90	C(4)II3	M53a.	B	+2−2+2−2−2	134
91	C(4)II3	M113	B	+2−2+2−2−5	375
92	A(3)2	M9a.	B	+2−2+2−3	521
93	C(4)II3	M86	C	+2−2+2−3−2+2−2	268
94	D(4)II1	M177b.	C	+2−2+3+3	485
95	C(4)II3	M48	A	+2−2+4+2	122
96	C(4)II3	M106	A	+2−2+4+2+2	349
97	A(2)1	M1	B	+2−2+4−2−2−2	499
98	C(4)II3	M115	A	+2−2+4−3−2	379
99	C(4)II3	M101	B	+2−2+5	321
100	CI	M23a.	A	+2−2−2+2	31
101	C(4)II3	M79a.	C	+2−2−2+2+2−2	240
102	C(4)II3	M108	A	+2−2−2+2+2−3	356
103	A(4)3	M14	B	+2−2−2+2−3+2	547
104	C(4)II3	M134a.	C	+2−2−2+2−3−3−3	447
105	C(4)II3	M73a.	A	+2−2−2+2−4+2	213

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Index No.	Class	Melody No.	Content-Structure	Interval Sequence	String No.
106	C(4)II3	M124	B	+2−2−2−2	405
107	A(3)2	M10a.	B	+2−2−2−2	525
108	A(3)2	M8	B	+2−2−2−2+2	518
109	A(3)2	M9b.	A	+2−2−2−2−2	522
110	C(4)II3	M52	A	+2−2−2−2−2−2	131
111	C(4)II3	M80	A	+2−2−2−2−2−2	245
112	C(4)II3	M62a.	A	+2−2−2−3−5	171
113	C(4)II3	M80	B	+2−2−2−4−2	246
114	CI	M23h.	A	+2−2−3	45
115	C(4)II3	M53d.	B	+2−2−3	143
116	C(4)II3	M74b.	C	+2−2−3	226
117	A(3)2	M6c.	B	+2−2−3+2	513
118	C(4)II3	M96b.	B	+2−2−3+2+2	309
119	C(4)II3	M108	C	+2−2−3+3+2−3	358
120	A(3)2	M4	B	+2−2−3+3+2−4	505
121	C(4)II3	M57a.	A	+2−2−3−2−2	156
122	C(4)II3	M101	A	+2−2−3−2−2	320
123	C(4)II3	M109	B	+2−2−3−2−2+3−2	361
124	C(4)II3	M118	A	+2−2−3−2−2−2−3	382
125	C(4)II3	M82	A	+2−2−3−3+2+2	252
126	C(4)II3	M82	B	+2−2−3−3−2−2	253
127	C(4)II3	M64b.	C	+2−2−4	187
128	C(3)II2	M34a.	B	+2−2−4+2−2−2	73
129	C(4)II3	M54b.	A	+2−2−4+2−3	150
130	C(4)II3	M134b.	C	+2−2−4+2−3−3−2	451
131	C(4)II3	M72a.	A	+2−2−4+3−5	204

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Index No.	Class	Melody No.	Content-Structure	Interval Sequence	String No.
132	C(2)II1	M25	A	+2−2−4+4+2−5	49
133	C(4)II3	M114	A	+2−2−4+4+2−5	378
134	C(2)II1	M25	B	+2−2−4−2	50
135	C(4)II3	M73b.	A	+2−2−4−2+4−2	215
136	C(4)II3	M102c.	B	+2−3	329
137	C(4)II3	M81	C	+2−3+2+2	250
138	C(4)II3	M53c.	A	+2−3+2+2−2−5	139
139	C(4)II3	M102c.	A	+2−3+2−2	328
140	C(4)II3	M42	B	+2−3+2−4+2−3	98
141	C(4)II3	M105	B	+2−3−2+3	347
142	CI	M23f.	A	+2−3−3	41
143	C(4)II3	M54a.	A	+2−3−3−2	148
144	C(4)II3	M84	B	+2−4	259
145	C(4)II3	M126a.	B	+2−4	408
146	C(4)II3	M39	A	+2−4+3−3−2−2	89
147	C(4)II3	M98	B	+2−4+4−2	315
148	C(3)II2	M34b.	B	+2−4−2+2−2−2	76
149	C(4)II3	M133	C	+2−4−2+4−5	443
150	C(4)II3	M67	B	+2−4−2+5	194
151	C(4)II3	M50	B	+2−4−2−5	126
152	CI	M23d.	B	+2−5	38
153	CI	M23f.	B	+2−5+3−3	42
154	C(4)II3	M51	C	+2−5−2+2	130
155	C(4)II3	M91	D	+2−6+4	286
156	BI	M20a.	A	−2	1
157	BI	M20b.	A	−2	3
158	BI	M20g.	A	−2	10

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Index No.	Class	Melody No.	Content-Structure	Interval Sequence	String No.
159	C(4)II3	M107	A	−2	352
160	C(4)II3	M132	C	−2	439
161	A(3)2	M6b.	B	−2	511
162	A(3)2	M13a.	B	−2+2+2	533
163	C(4)II3	M125	A	−2+2+2+2−2−2−4	406
164	C(4)II3	M92c.	D	−2+2+2+2−3	298
165	C(4)II3	M94	B	−2+2+2+2−3+2−2	302
166	C(3)II2	M35	A	−2+2+2+2−3−3	78
167	C(4)II3	M135	B	−2+2+2−2	454
168	D(4)II1	M179	A	−2+2+2−2	492
169	A(3)2	M10b.	B	−2+2+2−2+2	527
170	D(4)II1	M179	C	−2+2+2−2+5	494
171	C(4)II3	M88b.	B	−2+2+2−2−2−2	274
172	A(3)2	M9a.	A	−2+2+2−2−2−2	520
173	C(4)II3	M120	B	−2+2+2−2−3−2	391
174	C(4)II3	M53b.	A	−2+2+2−2−3−3	136
175	C(4)II3	M53a.	A	−2+2+2−2−4−2	133
176	C(4)II3	M37	A	−2+2+2−2−4−2−4	83
177	BII	M22	D	−2+2+2−3	30
178	C(4)II3	M99	B	−2+2+2−5	317
179	C(4)II3	M72b.	A	−2+2+2−6	207
180	C(4)II3	M72c.	A	−2+2+2−6	210
181	C(4)II3	M97a.	A	−2+2+3−2−2	310
182	C(4)II3	M95	B	−2+2+3−4−2−3	304
183	C(4)II3	M88c.	B	−2+2+5−4−2−4	276
184	CI	M23d.	A	−2+2−2	37
185	CI	M23g.	A	−2+2−2	43

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Index No.	Class	Melody No.	Content-Structure	Interval Sequence	String No.
186	C(4)II3	M50	C	−2+2−2+2	127
187	C(3)II2	M32	A	−2+2−2+2−2−2−3	65
188	A(3)2	M11	C	−2+2−2−2	530
189	C(4)II3	M92c.	C	−2+2−2−2−2	297
190	C(4)II3	M77	B	−2+2−2−2−2−2	231
191	C(4)II3	M122	A	−2+2−2−3−2−2	396
192	C(4)II3	M41	A	−2+2−2−3−3	93
193	D(4)II1	M179	B	−2+2−3−2	493
194	A(2)1	M2	A	−2+2−3−3	500
195	C(4)II3	M53c.	B	−2+2−4	140
196	C(4)II3	M92c.	B	−2+2−4	296
197	C(4)II3	M121b.	B	−2+2−4+2+2−2	395
198	C(4)II3	M97a.	B	−2+2−4+3	311
199	C(4)II3	M78b.	A	−2+2−4−2	235
200	A(4)3	M17	A	−2+3−2−3	554
201	A(3)2	M13c.	C	−2+3−2−3+2	539
202	C(4)II3	M134a.	B	−2+3−4	446
203	A(3)2	M6a.	B	−2+3−4	509
204	A(4)3	M17	B	−2+3−4	555
205	C(4)II3	M131	A	−2+4−3−2+2	435
206	C(4)II3	M126a.	A	−2+4−4	407
207	A(3)2	M13e.	B	−2+4−5+2−3+2	544
208	A(4)3	M14	B	−2+5−2	546
209	C(4)II3	M64b.	B	−2+5−3−2	186
210	C(4)II3	M111	C	−2+5−4	371

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Index No.	Class	Melody No.	Content-Structure	Interval Sequence	String No.
211	C(4)II3	M121a.	B	−2−2	393
212	DI	M163d.	A	−2−2	468
213	A(4)3	M17	D	−2−2	557
214	A(3)2	M10b.	A	−2−2+2	526
215	A(4)3	M19	B	−2−2+2	563
216	C(4)II3	M76	A	−2−2+2+2−2−2	229
217	C(4)II3	M127a.	A	−2−2+2+2−2−3	419
218	C(4)II3	M85	A	−2−2+2+2−4	262
219	C(4)II3	M72c.	B	−2−2+2−4	211
220	C(3)II2	M36	C	−2−2+2−4+2−2−2	82
221	C(4)II3	M119b.	B	−2−2+3	389
222	DI	M163c.	B	−2−2+3	467
223	C(4)II3	M79b.	C	−2−2+3−2	243
224	C(4)II3	M96b.	A	−2−2+3−2−2	308
225	C(4)II3	M74a.	A	−2−2+3−3−4	221
226	C(4)II3	M55	A	−2−2+4−2−5	152
227	C(4)II3	M85	B	−2−2+5−2−6	263
228	C(4)II3	M72c.	C	−2−2+5−3	212
229	C(4)II3	M93	A	−2−2−2	299
230	C(4)II3	M132	B	−2−2−2	438
231	C(4)II3	M132	D	−2−2−2	440
232	A(3)2	M11	B	−2−2−2	529
233	C(4)II3	M118	B	−2−2−2+2+2−4−2	383
234	A(3)2	M7	C	−2−2−2+2+4−4	516
235	C(3)II2	M33b.	A	−2−2−2+2−3−4	70
236	C(4)II3	M107	C	−2−2−2+2−5	354
237	D(4)II1	M164a.	B	−2−2−2+2−6	470
238	A(3)2	M8	C	−2−2−2+3−2−3	519

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Index No.	Class	Melody No.	Content-Structure	Interval Sequence	String No.
239	C(4)II3	M66	C	−2−2−2+3−4	192
240	A(3)2	M13c.	B	−2−2−2+4+2	538
241	A(3)2	M13b.	B	−2−2−2+4−2+2+2	536
242	C(4)II3	M127b.	A	−2−2−2+4−2−2−3	423
243	C(4)II3	M130	B	−2−2−2+4−4+2−2	434
244	C(4)II3	M77	B	−2−2−2−2	232
245	C(4)II3	M79b.	B	−2−2−2−2	242
246	C(4)II3	M110b.	B	−2−2−2−2	367
247	C(4)II3	M112	A	−2−2−2−2	372
248	C(4)II3	M113	D	−2−2−2−2	377
249	A(4)3	M16	B	−2−2−2−2	552
250	C(4)II3	M84	C	−2−2−2−2+2	260
251	C(4)II3	M107	D	−2−2−2−2+3+3−2	355
252	A(2)1	M1	A	−2−2−2−2+3−2−2	498
253	DI	M160a.	B	−2−2−2−2−2−2	463
254	DI	M163b.	A	−2−2−2−2−2−3	465
255	C(4)II3	M119a.	C	−2−2−2−3+3	386
256	C(4)II3	M135	C	−2−2−2−3+3	455
257	C(4)II3	M41	D	−2−2−3	96
258	C(3)II2	M34a.	C	−2−2−3+3−2−2+2	74
259	C(3)II2	M34b.	C	−2−2−3+3−2−2+2	77
260	C(4)II3	M63	B	−2−2−3+4−2	181
261	A(3)2	M5	B	−2−2−3+4−2−3+3	507
262	C(4)II3	M46b.	A	−2−2−4	117
263	C(2)II1	M30	B	−2−2−5+4	60
264	BI	M20a.	B	−2−3	2
265	BI	M20b.	B	−2−3	4
266	D(4)II1	M177a.	A	−2−3	480
267	C(4)II3	M134a.	A	−2−3+2+8	445

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Index No.	Class	Melody No.	Content-Structure	Interval Sequence	String No.
268	C(4)II3	M92b.	B	−2−3+2−2−2	292
269	A(3)2	M13d.	C	−2−3+3−2+2	542
270	A(4)3	M18	B	−2−3+3−2−2−2	559
271	C(2)II1	M31a.	A	−2−3+3−3	61
272	C(2)II1	M31b.	A	−2−3+3−3	63
273	C(4)II3	M92a.	B	−2−3+3−3−2	288
274	C(4)II3	M62b.	C	−2−3+3−7	174
275	C(4)II3	M44	C	−2−3+4	104
276	C(4)II3	M124	A	−2−3+4−4	404
277	C(4)II3	M40	B	−2−3+5+2	92
278	C(4)II3	M111	B	−2−3−2−2+3	370
279	C(4)II3	M103b.	B	−2−3−3+2+2−3	337
280	C(4)II3	M103c.	B	−2−3−3+2+2−3	341
281	C(4)II3	M102c.	C	−2−3−3+4	330
282	C(4)II3	M62a.	B	−2−3−3−3	172
283	C(4)II3	M102b.	D	−2−3−4	327
284	C(4)II3	M102b.	C	−2−3−4−2+4	326
285	C(4)II3	M64a.	C	−2−3−5+2	184
286	C(4)II3	M46b.	B	−2−4	118
287	C(4)II3	M102c.	D	−2−4	331
288	C(4)II3	M90	B	−2−4+8	282
289	A(3)2	M13a.	C	−2−5+3−2−3+2	534
290	C(4)II3	M81	B	−2−5+3−2−4	249
291	A(4)3	M19	A	+3+2	562
292	A(3)2	M7	A	+3+2+2−3−3	514

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Index No.	Class	Melody No.	Content-Structure	Interval Sequence	String No.
293	BII	M21a.	B	+3+2−2+2−2−2	13
294	BII	M21b.	B	+3+2−2+2−2−2	15
295	BII	M21c.	B	+3+2−2+2−2−2	17
296	A(4)3	M18	A	+3+2−2−2	558
297	C(4)II3	M73c.	B	+3+2−2−2−2+3	218
298	C(4)II3	M127b.	C	+3+2−2−3−3	425
299	C(4)II3	M71	A	+3+2−2−3−4+2	202
300	A(2)1	M3	A	+3+2−2−4	502
301	DI	M143b.	B	+3+2−3+2−3−4	458
302	C(4)II3	M49	A	+3+2−4+3−4+2−3	123
303	DI	M163c.	A	+3+3	466
304	C(4)II3	M111	A	+3+3−2−2−2+3	369
305	C(4)II3	M44	D	+3+3−2−2−3	105
306	BII	M21d.	B	+3+3−3+3−3−2	19
307	C(4)II3	M71	B	+3+3−3−2+2−3	203
308	C(4)II3	M39	B	+3+3−3−2−2	90
309	C(4)II3	M64a.	B	+3+3−3−2−2	183
310	C(4)II3	M78a.	B	+3+3−3−2−4	234
311	BII	M21f.	B	+3+3−3−3	23
312	BII	M21g.	A	+3+3−4	24
313	C(4)II3	M49	B	+3+3−4+2−2−4−2	124
314	C(2)II1	M24	B	+3+3−4+2−3	48
315	BII	M21h.	B	+3+3−5	26
316	BII	M21e.	B	+3+3−5+2+4−4	21
317	D(4)II1	M183	C	+3+3−5+3	497
318	C(4)II3	M46a.	A	+3+3−5+3+3	114

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Index No.	Class	Melody No.	Content-Structure	Interval Sequence	String No.
319	D(4)II1	M183	A	+3−2	495
320	A(4)3	M15	A	+3−2+2−2−2	548
321	C(4)II3	M66	B	+3−2+2−2−3+4	191
322	C(4)II3	M38	B	+3−2+2−2−4	86
323	C(4)II3	M61	B	+3−2+2−3+3−5	170
324	C(3)II2	M32	B	+3−2+2−3−3	66
325	C(2)II1	M24	A	+3−2+2−5	47
326	C(4)II3	M95	C	+3−2−2	305
327	DI	M159a.	B	+3−2−2	461
328	A(3)2	M5	A	+3−2−2	506
329	C(4)II3	M58	A	+3−2−2+2−2−3−3	162
330	C(4)II3	M90	A	+3−2−2+3−4	281
331	C(4)II3	M58	C	+3−2−2+5−3−2−2	164
332	C(4)II3	M72a.	C	+3−2−2+5−5	206
333	C(2)II1	M28a.	B	+3−2−2−2	55
334	C(4)II3	M89	B	+3−2−2−2	278
335	C(4)II3	M102a.	B	+3−2−2−2	323
336	D(4)II1	M178e.	A	+3−2−2−2+2+2	490
337	C(4)II3	M87b.	A	+3−2−2−2+2+4	270
338	D(4)II1	M178c.	A	+3−2−2−2+2+5	486
339	D(4)II1	M178e.	B	+3−2−2−2−2−2	491
340	C(4)II3	M127a.	B	+3−2−2−2−3+5	420
341	C(4)II3	M127b.	B	+3−2−2−2−3+5	424
342	C(4)II3	M41	B	+3−2−2−2−4+5	94
343	C(4)II3	M135	D	+3−2−2−3	456
344	C(4)II3	M105	C	+3−2−2−3−2+4	348
345	D(4)II1	M178c.	B	+3−2−2−4	487

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Index No.	Class	Melody No.	Content-Structure	Interval Sequence	String No.
346	C(4)II3	M68	A	+3−2−3	195
347	C(4)II3	M119a.	D	+3−2−3+2	387
348	C(4)II3	M120	A	+3−2−3−2	390
349	C(4)II3	M96a.	B	+3−2−3−2+4−2	307
350	C(4)II3	M58	B	+3−2−3−2−2	163
351	C(4)II3	M53b.	B	+3−2−4	137
352	C(4)II3	M103a.	D	+3−2−4	335
353	A(3)2	M13a.	A	+3−2−4+5−3−3	532
354	BI	M20f.	A	+3−3	9
355	BI	M20h.	A	+3−3	11
356	C(2)II1	M29	A	+3−3+2	57
357	DI	M158	A	+3−3+3	459
358	C(4)II3	M91	A	+3−3+3+3	283
359	C(4)II3	M44	A	+3−3+3−3	102
360	C(4)II3	M134b.	D	+3−3+3−4	452
361	C(4)II3	M94	A	+3−3+3−4−2	301
362	D(4)II1	M178d.	A	+3−3−2+2+2+4	488
363	D(4)II1	M178d.	B	+3−3−2+2−3−2	489
364	C(4)II3	M57a.	B	+3−3−2−2	157
365	C(4)II3	M78b.	B	+3−3−2−4	236
366	C(2)II1	M31a.	B	+3−3−3	62
367	C(2)II1	M31b.	B	+3−3−3	64
368	C(4)II3	M53e.	B	+3−3−3	146
369	C(2)II1	M29	B	+3−4	58
370	A(4)3	M19	C	+3−4+2+2−2−3	564
371	C(4)II3	M102b.	A	+3−4+2+3−4	324
372	C(4)II3	M69	B	+3−4+2−2−2	198
373	C(4)II3	M131	B	+3−4+2−2−2	436

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Index No.	Class	Melody No.	Content-Structure	Interval Sequence	String No.
374	A(4)3	M19	D	+3−4−2	565
375	C(4)II3	M72b.	B	+3−4−2+2−4	208
376	C(4)II3	M122	B	+3−4−2+3	397
377	C(2)II1	M27	A	+3−4−2+3+3−4+2	53
378	C(4)II3	M72b.	C	+3−4−2+5−5	209
379	C(4)II3	M37	B	+3−4−2−3−2	84
380	C(4)II3	M38	C	+3−5+2−2−2	87
381	C(4)II3	M105	A	+3−6+4+3	346
382	C(4)II3	M57b.	B	+3−6−2+3	160
383	BI	M20d.	A	−3	6
384	BI	M20d.	B	−3	7
385	BII	M21h.	A	−3	25
386	CI	M23c.	A	−3	35
387	CI	M23c.	B	−3	36
388	C(4)II3	M88b.	A	−3+2+2+2−2	273
389	C(4)II3	M88a.	B	−3+2+2+2−2−4	272
390	C(4)II3	M87a.	A	−3+2+2−2−2+4	269
391	C(4)II3	M110a.	B	−3+2+2−5+2+2−2	364
392	C(4)II3	M134b.	B	−3+2+3−4	450
393	C(4)II3	M97b.	B	−3+2+3−5+2+2	313
394	C(4)II3	M85	D	−3+2−2	265
395	C(4)II3	M103b.	D	−3+2−2+5−3−3+2	339
396	BII	M21b.	A	−3+2−2−2	14
397	C(4)II3	M53d.	A	−3+2−2−4−2	142
398	BII	M21c.	A	−3+2−3	16
399	C(4)II3	M134b.	A	−3+2−3+2+8	449
400	C(3)II2	M33a.	C	−3+2−4	69

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Index No.	Class	Melody No.	Content-Structure	Interval Sequence	String No.
401	C(4)II3	M38	D	−3+3+2−3	88
402	A(3)2	M7	B	−3+3−2	515
403	C(4)II3	M93	B	−3+3−2−2	300
404	C(4)II3	M96a.	A	−3+3−2−2	306
405	C(4)II3	M106	B	−3+3−2−2−4+5	350
406	C(4)II3	M103b.	A	−3+3−3+3	336
407	C(4)II3	M103c.	A	−3+3−3+3	340
408	C(4)II3	M116	A	−3+3−3+3	380
409	D(4)II1	M177a.	C	−3+3−3+3+3	482
410	C(4)II3	M59	A	−3+3−3+3−3−5	165
411	C(4)II3	M59	B	−3+3−3+7−3−5	166
412	BII	M21d.	A	−3+3−3−2	18
413	C(4)II3	M91	C	−3+3−3−2+2−5	285
414	C(4)II3	M73d.	A	−3+3−3−2−2+3	219
415	C(4)II3	M74b.	A	−3+3−3−2−3	224
416	BI	M20c.	A	−3+3−3−3	5
417	C(4)II3	M53e.	A	−3+3−3−3	145
418	C(4)II3	M99	A	−3+3−3−3	316
419	D(4)II3	M177a.	B	−3+3−3−3	481
420	D(4)II1	M177b.	B	−3+3−3−3	484
421	C(4)II3	M62b.	B	−3+3−3−3−3	175
422	C(4)II3	M104	B	−3+3−3−4+4	345
423	C(4)II3	M60	A	−3+3−4−4−2	167
424	C(4)II3	M57b.	A	−3+3−5	159
425	C(4)II3	M61	A	−3+4−2−3−2−5	169
426	C(4)II3	M51	B	−3−2+2−6	129
427	D(4)II1	M164c.	A	−3−2+4+2	474

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Index No.	Class	Melody No.	Content-Structure	Interval Sequence	String No.
428	D(4)II1	M164b.	A	−3−2+4+2−2	471
429	C(3)II2	M36	A	−3−2+4−3−2	80
430	BI	M20e.	A	−3−2−2	8
431	C(3)II2	M33a.	A	−3−2−2+5−3−6	67
432	D(4)II1	M164c.	B	−3−2−2−3−2	475
433	C(4)II3	M45a.	B	−3−2−2−4	107
434	C(4)II3	M45b.	B	−3−2−2−4	111
435	D(4)II1	M164b.	B	−3−2−2−4	472
436	C(4)II3	M46a.	C	−3−2−4−2+4	116
437	C(2)II1	M30	A	−3−2−5+8+3−2−2	59
438	C(4)II3	M128	B	−3−3+2−2+2−3−2	428
439	C(4)II3	M103c.	C	−3−3+2−2+3−3+3	342
440	C(4)II3	M79a.	B	−3−3+2−4	239
441	C(4)II3	M103a.	C	−3−3+2−4+5−3+3	334
442	DI	M143b.	A	−3−3+3−3−4	457
443	C(4)II3	M89	C	−3−3−2	279
444	D(4)II1	M176	C	−3−3−2+3−2+3	479
445	D(4)II1	M183	B	−3−3−2+4	496
446	C(4)II3	M79b.	D	−3−3−2−2	244
447	DI	M163a.	A	−3−3−3	464
448	C(2)II1	M26	B	−3−3−4+4	52
449	C(4)II3	M127b.	D	−3−3−4+4	426
450	C(4)II3	M133	D	−3−5+2	444
451	CI	M23a.	B	+4	32
452	C(4)II3	M132	A	+4+2	437
453	D(4)II1	M164c.	C	+4+2	476

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Index No.	Class	Melody No.	Content-Structure	Interval Sequence	String No.
454	C(3)II2	M33a.	B	+4+2+4	68
455	C(4)II3	M70b.	B	+4+2−3−2+4	201
456	C(4)II3	M82	D	+4+2−4−3+6−4−2	255
457	C(4)II3	M110b.	A	+4+3+3−2−2−2−2	366
458	A(3)2	M6b.	A	+4+3−3+3	510
459	C(4)II3	M123	D	+4+4−5−3	403
460	C(4)II3	M52	B	+4+5−3−2−2	132
461	C(4)II3	M47	C	+4+5−8+5	121
462	C(4)II3	M45a.	C	+4−2+2+2	108
463	C(4)II3	M109	A	+4−2+2+2+2−2−2	360
464	C(4)II3	M66	A	+4−2+2+2+2−6	190
465	A(3)2	M6a.	A	+4−2+2+2+4−3	508
466	C(4)II3	M82	C	+4−2+2+2−2−4+4	254
467	C(4)II3	M68	B	+4−2+2−2−2−2	196
468	C(4)II3	M83	A	+4−2+2−2−3	256
469	C(4)II3	M83	B	+4−2+2−2−3	257
470	C(4)II3	M70b.	A	+4−2+2−5−2−2	200
471	C(4)II3	M75	B	+4−2+3	228
472	A(3)2	M13d.	B	+4−2−2	541
473	A(4)3	M18	C	+4−2−2−2+2	560
474	C(4)II3	M62c.	A	+4−2−2−2−5	177
475	C(4)II3	M100	B	+4−2−2−3+2+2	319
476	DI	M159a.	A	+4−2−3	460
477	A(3)2	M10a.	A	+4−2−3+2−2+3	524
478	C(4)II3	M74a.	B	+4−2−3−4−2	222

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Index No.	Class	Melody No.	Content-Structure	Interval Sequence	String No.
479	C(3)II2	M35	B	+4−2−4+4−5−4	79
480	C(4)II3	M41	C	+4−3	95
481	C(4)II3	M70a.	A	+4−3+2+2−5−3	199
482	A(3)2	M8	A	+4−3+3−2−3−2	517
483	C(3)II2	M33b.	B	+4−3−2+4+2+2−3	71
484	C(4)II3	M74b.	B	+4−3−2−5	225
485	C(4)II3	M95	A	+4−4+4+2+2−3	303
486	A(4)3	M17	C	+4−4−2+3−3	556
487	C(4)II3	M102b.	B	+4−5	325
488	C(4)II3	M129	D	+4−5	432
489	C(4)II3	M102a.	A	+4−5+2−2	322
490	D(4)II1	M176	B	+4−5+2−2−2−2	478
491	CI	M23e.	B	−4	40
492	CI	M23h.	B	−4	46
493	C(4)II3	M89	A	−4+2+3−4	277
494	D(4)II1	M177b.	A	−4+2−2	483
495	C(4)II3	M126a.	C	−4+2−6	409
496	C(4)II3	M126b.	C	−4+2−6	413
497	C(4)II3	M126c.	C	−4+2−6	417
498	A(4)3	M16	C	−4+3+2	553
499	C(4)II3	M73c.	A	−4+3−2−2−2+3	217
500	A(2)1	M2	B	−4+3−3+3−2−2	501
501	C(4)II3	M78a.	A	−4+3−3−2	233
502	C(4)II3	M67	A	−4+4+2+2−6	193
503	C(4)II3	M51	A	−4+4+3+2−2−6	128
504	C(4)II3	M92b.	C	−4+4−2+2	293
505	C(4)II3	M92a.	C	−4+4−2−2	289

Index No.	Class	Melody No.	Content-Structure	Interval Sequence	String No.
506	C(4)II3	M38	A	−4+4−4	85
507	A(3)2	M12	A	−4+5−2−2−2	531
508	C(4)II3	M97b.	A	−4+6−3+2−3+2	312
509	C(4)II3	M112	B	−4−2+2−2+3	373
510	C(4)II3	M47	B	−4−2+2−4−2	120
511	C(4)II3	M73e.	A	−4−2+3	220
512	C(4)II3	M107	B	−4−2+4−5	353
513	C(4)II3	M123	C	−4−2+4−5−4	402
514	C(4)II3	M88c.	A	−4−2+5	275
515	C(4)II3	M75	A	−4−2−2	227
516	C(4)II3	M45a.	D	−4−2−3	109
517	C(4)II3	M45b.	D	−4−2−3	113
518	C(4)II3	M127a.	D	−4−2−4+4	422
519	C(4)II3	M55	B	−4−4+2+2	153
520	C(4)II3	M92a.	A	+5	287
521	A(3)2	M9b.	B	+5+2+2−2−2−2	523
522	C(4)II3	M69	A	+5+2−2−3−2	197
523	C(4)II3	M103a.	B	+5+2−2−5+2−2	333
524	A(3)2	M4	A	+5+2−3+2	504
525	A(4)3	M16	A	+5−2+2−2−2+2	551
526	C(4)II3	M89	D	+5−3+2	280
527	C(4)II3	M103c.	D	+5−3+2+4−3−3+2	343
528	C(4)II3	M122	D	+5−3−2−2	399
529	C(4)II3	M103b.	C	+5−3−3+2−2+2−2	338
530	C(4)II3	M84	D	+5−4	261

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Index No.	Class	Melody No.	Content-Structure	Interval Sequence	String No.
531	A(3)2	M13b.	A	+5−4+2+2+2	535
532	A(3)2	M13e.	A	+5−4+4−2−2−3	543
533	A(3)2	M13d.	A	+5−5+4−2	540
534	C(4)II3	M72a.	B	+5−6−2	205
535	BII	M21f.	A	−5+2	22
536	C(4)II3	M133	B	−5+2	442
537	BII	M21e.	A	−5+2+4−4	20
538	C(4)II3	M129	B	−5+3+2	430
539	C(4)II3	M106	C	−5+3−2	351
540	BII	M21a.	A	−5+4−2−2	12
541	C(4)II3	M40	A	+6−3+2+2−6	91
542	C(4)II3	M129	C	−6+4−2−2−2−3	431
543	C(4)II3	M117	A	+7+2−2−3+3	381
544	C(4)II3	M86	A	+7−2−2	266
545	C(4)II3	M109	C	+7−2−2−2−4+4−4	362
546	C(4)II3	M92b.	A	+8	291
547	C(4)II3	M92c.	A	+8	295
548	C(4)II3	M133	A	+8+2−2−2	441
549	C(3)II2	M34b.	A	+8+2−2−2−2−2	75
550	C(4)II3	M113	A	+8+2−2−4	374
551	C(4)II3	M79a.	A	+8+2−3−4	238
552	C(4)II3	M100	A	+8−2+2−2−3−3	318
553	C(4)II3	M45a.	A	+8−2+2−5	106
554	C(4)II3	M45b.	A	+8−2+2−5	110
555	C(3)II2	M34a.	A	+8−2−2−2	72
556	C(4)II3	M110b.	C	+8−2−2−2−4	368

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Index No.	Class	Melody No.	Content-Structure	Interval Sequence	String No.
557	C(4)II3	M63	A	+8−2−3−3−3	180
558	C(4)II3	M81	A	+8−2−4	248
559	C(4)II3	M79b.	A	+8−3+3−4−2	241
560	A(3)2	M13c.	A	+8−4+2+3	537
561	D(4)II1	M176	A	+8−4+4−4	477
562	DI	M160a.	A	+8−4+4−4+4	462
563	C(4)II3	M65	A	−8+2+2−3	188
564	C(4)II3	M81	D	−8+4+2−2−3	251
565	C(4)II3	M47	A	−8+7+2−2	119

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